CRIME CLASSICS

The *Crime Classics* Radio Broadcasts & How, Most Peculiarly, It Is A Crime To Ignore Them

Rundown Analysis
By
Bill Wrobel



Between June 14, 1953 and June 30, 1954 a total of 51 half-hour episodes of *Crime Classics* aired into the homes of mystery fans young and old, law-abiding and criminal! And the composer for each episode was a man most disposed to such a suspenseful format, a man with a dramatic affinity to the dark side (suspense and mystery), Bernard Herrmann.

This entertaining anthology series is now considered a classic. It was produced and directed by Elliott Lewis, who actually reminisces about Herrmann's collaboration in segments of two interviews taped and conducted by John Dunning (author of "The Encyclopedia of Old Time Radio") on 5-23-82 and also in 1983. Lewis commented that at the time, CBS was cutting budgets on radio series and recommended that stock/track music be used for the new series. Lewis did not like that idea and suggested to Herrmann if he would be interested in composing for the show utilizing only three or four players (and Benny was excited by the idea, fortunately for us!). You might be able to buy a copy of the tape(s) from here:

http://www.sperdvac.com/

https://www.otrcat.com/p/crime-classics?act=outpage&htm=crimeclassics

You can at least freely listen to the episodes on many sources in YouTube. An example is below:

https://www.youtube.com/watch?v=iQrxB3qI0dI&list=PLPuoJYDB2zqEeZYUrR007izI8Y91lhqYf

Or here:

https://archive.org/details/OTRR_Crime_Classics_Singles

Over the years on YouTube, I have created several presentations:

https://youtu.be/AyXckrlV6kE [Terrible Deed of Doctor Webster cue IV]

https://youtu.be/vI-cHnWqg3A [Terrible Deed of Doc Webster cue I]

https://youtu.be/nhQwXkk7j6o [Your Loving Son, Nero]

https://youtu.be/zeoT-Iklp08 [NERO suite, re-orchestrations, Midi]

https://youtu.be/PzPXH30o56g [Assassination of Abraham Lincoln]

https://youtu.be/fHkWAN75jyo [Crime Classics Potpourri]

The show had a rather quirky structure in terms of presentation—a somewhat tongue-in-cheek, black humor approach. Indeed, many of the episodes had rather preposterous, long-winded titles such as "Mr. Clark's Skeleton in Mr. Aram's Closet: The Noise It Made" and "Mr. Jonathan Jewett: How, Most Peculiarly, He Cheated the Hangman." The series was not standard mystery fare!

All of the written scores are available for study at UCLA Music Library Special Collections, Room B-425, Schoenberg Hall Library. Seven boxes of *Crime Classics* are available for research, most or all of them containing an episode script. Eleven of the scores contain *only* the instrument parts (because they were self-borrowed cues from other *Crime Classics* scores). All the others contain autograph full scores, most of which are written in pencil, although a few (ex., "The Lethal Habit of the Marquis De Brinvilliers") are written in black ink. No cue titles are given, only

Roman numeral cue designations since most of the cues are rather short, some only two or three bars in length.

There is an incredible variety of instrumental color in the shows despite the minimalist structure. Due to budget restrictions imposed by producers, Herrmann composed for only three (sometimes four) instrument lines. Overall, his favorite or most used combination was the flute, oboe and harp (usually for chord purposes) . Indeed, only in fourteen episodes did he *not* use a harp. In one score he used only three horns and timp ("Blackbeard's 14th Wife"), while in "The Younger Brothers" he simply wrote for three horns. In "Death of a Picture Hanger," he wrote for three trombones. Normally, however, he had a combination of instruments. In "The Sudden Death of Colonel James Fiske, Jr." he had one player on the B-flat trumpet, another player on the clarinet or bass clarinet, and the third player on the harp. In "The Assassination of Abraham Lincoln" he had three players on a tenor drum, snare drum, susp cymbals, timpani, chimes, and two vibes.

On a few episodes, Herrmann adapted music from other composers that he felt best fitted the period piece involved. For example, in "Roger Nems [written "News" on the score]: How He, Though Dead, Won the Game," he adapted the music from the early 1800's composer Charles Avison, utilizing two oboes and a bassoon. In "The Lethal Habit of the Marquise de Brinvilliers," he adapted from various composers' pieces. For instance, cue I was from L' Esperance by Francois Couperin, cue XIV from "Les Ombres" (also by Couperin), and so forth.

At least on one occasion, Herrmann did not conduct a show. This occurred on the episode (airdate January 20, 1954) "Madeleine Smith, Maid or Murderess: Which?" Apparently he had a scheduling conflict, became ill, or whatever. The show was conducted by Wilbur Hatch (part of the CBS team who later composed for television episodes of *Gunsmoke*, *Twilight Zone,* and so forth).

The narrator of the show was Lou Merrill who played host "Thomas Hyland," connoisseur of murder, mystery, and mayhem! Other regulars were Bill Conrad, John Dehner they both had roles together in "Death of a Picture Hanger"), Jeannette Nolan, Jack Kruschen, Herb Butterfield (who played the role of Lincoln) and Hans Conreid (who played the role of Ali Pasha).

Only one of the *Crime Classics* appears not to be in circulation at the time of this writing -- 3/24/54 (Francisco Pizzaro)



A complete log of the *Crime Classics* episodes can be found at:

http://otrsite.com/logs/logc1001.htm

A notable feature of these 51 *Crime Classics* is that Herrmann heavily self-borrowed from them (as I discuss in great detail in my paper, "Self-Borrowing in the Works of Bernard Herrmann" to be made available in the Fall 2002 special Herrmann issue (#2) of Bill Rosar's (International Film Music Society) *Film Music Journal*. Not only were cues from earlier episodes used in later episodes, thematic material from them were used in later television shows/suites as well as feature films (such as *The Trouble With Harry*). I will discuss such instances later on as I focus on specific episodes. As a result, I will not need to provide a rundown of all 51 episodes since several simply repeated previous material. For example, the 5/12/54 episode of "Mr. Clark's Skeleton" was totally comprised of cues from the 6/22/53 episode "Thomas Edwin Bartlett, Greengrocer." Cue I of "Greengrocer" was self-borrowed as cue VII of "Clark's Skeleton," cue II for cue I of the latter score, and so forth.

The *Crime Classics* written scores are in Collection 79: Bernard Herrmann Collection, available at UCLA Music Library Special Collections. Boxes 1 thru 7 contain the autograph pencil scores (some pen) of 46 episodes. "The Crime of Bathsheba Spooner" is located in Box 1, Folder 1. Five more scores are present in Box 1. "Mr. Thrower's Hammer" is located

in Box 2, Folder 1. Four remaining episodes are located in Box 154 of Collection 072 (CBS Television & Film Music). These episodes includes "The Seven Layered Arsenic Cake of Madame LaFarge" (10/14/53), "Billy Bonny Bloodletter: Also Known As the Kid" (10/21/53), "Robby-Boy Balfour: How He Wrecked A Big Prison's Reputation" (3/31/54), and "Cesare Borgia: His Most Difficult Murder" (4/21/53).

Incidentally, as a side note, in case you wish to know what is available in the other boxes of Collection 79:

-Box 8 contains 32 folders of cue parts to *A Christmas Carol*.

-Box 9 contains the script and reduced score to *A Child Is Born*.

-Box 10 contains 32 folders of cue parts to *Battle of Neretva*.

-Box 11 contains 13 folders of parts to *Jason & the Argonauts* (many part lines missing, however).

-Boxes 11/12/13 contain parts to *The Kentuckian*.

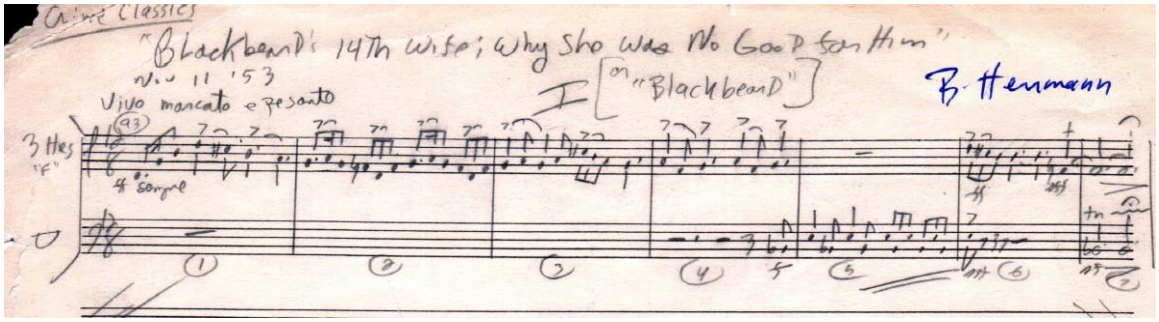
-Box 14 contains 11 cues (again, Parts only) to *Psycho*, the "Interlude" cue of *Snows of Kilomanjaro*, the "Portrait" based on *The Trouble With Harry*, the harp part only to four cues from *Marnie*, the "Overture" to *North by Northwest*, the *Nocturne-Scherzo* parts, and 2 folders of *Wuthering Heights*. Also included is a xerox copy of "The Fight With the Roc" cue from *The 7th Voyage of Sinbad*.

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Crime Classics

Ep. #20 "Blackbeard's 14th Wife: Why She Was No Good For Him"

Box 3, Folder 6. Broadcast November 11, 1953. Full score & parts. Instrumentation: 3 horns and timpani.



Cue I *Vivo marcato e pesante* in 12/8 time, 7 bars. The opening two minutes are without music as "Thomas Hyland" describes how Blackbeard's new (and 14th) wife is trimming her husband's freshly washed beard (that was bloodied after a battle). After the credits from the announcer, cue I begins with its bravado, *hearty* theme. After the music stops, Hyland returns describing the setting in 1714 where two vessels are in combat.

Incidentally, the first four bars of this cue were self-borrowed for "The Hunt" cue of the *Western Saga* television suite composed in 1957, Bars 59-77.

Three horns play *ff sempre* a delayed 8th note triplet starting small octave G [written Line 1 D a P5th interval above] dotted 8th note up to middle (Line 1) C 16th [written G] up to E [written B] 8th (all notes are crossbeam connected). The theme continues with the Line 1 G [written Line 2 D] rinforzando-marked (> over the note head) quarter note legato to F# 8th [written Line 2 C#] to E rinforzando dotted quarter note legato to D dotted quarter note.

In Bar 2, the theme continues with another delayed triplet of rinforzando middle C dotted 8th legato to D 16th to C 8th, and then to normal triplet 8ths rinforzando Bb legato to small octave G back to Bb. Repeat these two figures same bar.

In Bar 3, the horns continue with the rinforzando C quarter note legato to D 8th to C quarter note to D 8th up to descending triplet 8ths rinforzando F# legato to E to D down to C dotted quarter note.

In Bar 4, the horns conclude the four-bar passage with D rinforzando quarter note legato to Bb 8th to C rinforzando dotted quarter note (repeat these three notes same bar). At the end of Bar 4, the timp beats *f* (forte) the

Bb 8th up to (Bar 5) E quarter note back down to Bb 8th up to E quarter note down to Bb 8th up to E-Bb-E triplet 8ths (crossbeam connected) to Bb-E-Bb triplet 8ths (crossbeam connected). These triplet 8ths are performed crescendo (increasingly louder) that climaxes in Bar 6 with the E rinforzando-marked and *sff* 8th note (followed by rests).

In Bar 6, horns return fortissimo (*ff*) triplet 8ths rinforzando Line 1 G-F#-E to E dotted quarter note tied to E dotted quarter note (half bar duration value) down to Bb stopped dotted quarter note (with the + sign over the note) tied to (end Bar 7) dotted half note tied to another dotted half note held fermata and decrescendo (>).

In Bar 7, the timp returns playing *sf* the Bb dotted half note trill roll (*tr*^^^^^^^^) tied to another dotted half note held fermata and decrescendo. End of cue.



Cue II *Modto* in C time, 10 bars. Scene: Blackbeard just drafted a new first mate at a tavern (after just shooting a man to death). The music is played without dialog or the host speaking for four bars. In Bar 5, Hyland returns stating "That's how Edward Teach got his first mate…." while the "Slower" music underscores the monologue.

Incidentally, the first four bars were self-borrowed later in 1957 for the "Comedy Curtains A" cue of the *Western Saga,* Bars 1-4.

In Bar 1, horn I plays *ff* another variant of a delayed triplet figure (but not "3" value) that Herrmann used in other scores for comedic effect usually. We find rinforzando middle C 16th to C 8th to another rinforzando C 16th (all notes crossbeam connected). After this quarter note value figure, horn I continues with Line 1 D to E 8th notes (crossbeam connected) up to G half note. Meanwhile, horns I & II play *ff*, after an 8th rest, two rinforzando small

octave C/E 8ths (crossbeam connected) followed by two 8th rests and then another C/E set (followed by an 8th rest). Repeat thru Bar 4. The timp beats *f* on the Bb rinforzando quarter note (followed by an 8th rest) up to E rinforzando 8th back down to Bb rinforzando quarter note (followed by an 8th rest) up to E 8th. Repeat thru Bar 4.

In Bar 2, horn I plays the same notes and pattern as Bar 1 in the first half, and then D to C quarter notes. In Bar 3, horn I repeats the first half of Bar 1 and then up to A rinforzando 8th legato to G 8th down to E quarter note. In Bar 4, horn I ends the four-bar passage with a true "3" triplet of 8th notes D-D-D (rinforzando on the first note) to rinforzando Eb 8th legato to D 8th to middle C half note played *sff* and now stopped (plus + sign over the half note).

Bar 5 is now given the "Slower" tempo marking and given an "A" section designation. First you hear the timp *f* > *p* on a trill roll on Bb whole note tied to whole notes thru Bar 10. After a quarter rest, the horns play *p* G/Bb/D (G min) quarter note triad legato to F#/A/C# (F# min) quarter note triad to (*sf* and stopped) G/Bb/D 8th note chord (followed by an 8th rest). Repeat in Bar 6.

In Bar 7, the horns play (after a quarter rest) *p* crescendo G/C/E (C maj 2nd inversion) quarter note triad legato to Ab/Cb/Eb (Ab min) quarter note triad to (*sf* and stopped) G/Bb/D (G min) 8th note chord (followed by an 8th rest). Repeat in Bar 8.

In Bar 9, after a quarter rest, the horns play *sf* > and stopped on E/G/B (E min) half note triad to E/G/B quarter note triad tied to quarter notes next bar (half note duration) to E/G/B half notes stopped and held fermata. End of cue.



Cue IV *Vivo* in 12/8 time, 8 bars. Audio Scene: The Governor of the Bahamas moans a strong "Oh!" as he looks out of the window of his mansion overlooking the bay and seeing Blackbeard's ship starting to destroy the harbor of Nassau with cannon fire (that would also be put to fire unless he capitulated to Blackbeard's demands).

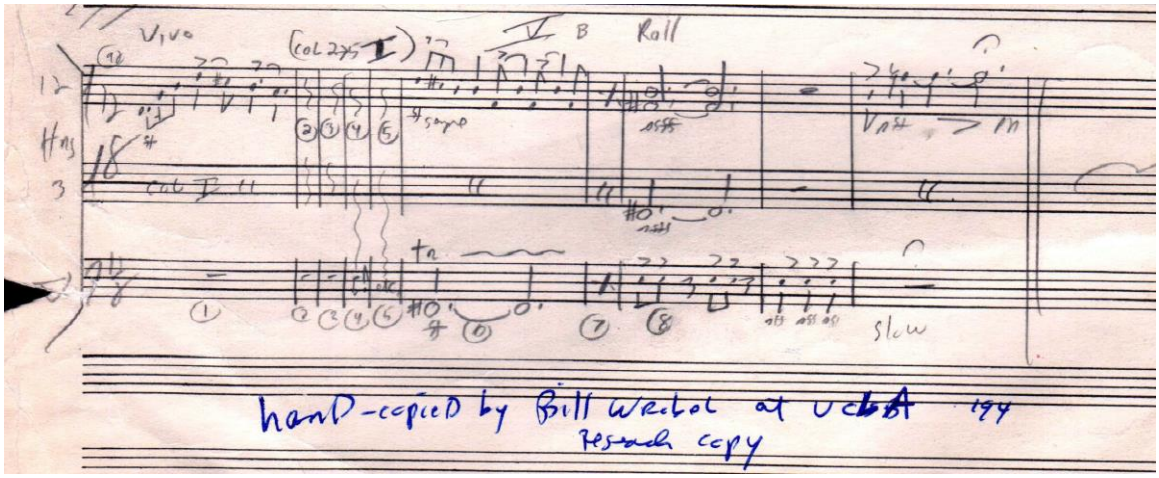
The horns project *ff marcato* on Line 1 delayed triplet of G dotted 8th to G 16th to G 8th (all three notes are crossbeam connected) to normal G-G-G triplet (repeat pattern same bar). Meanwhile, the timp beats *ff* on rinforzando quarter notes E down to Bb back up to E down to Bb (repeat next two bars). In Bar 2, they play G rinforzando 8th legato down to E 8th up to Ab 8th and repeat the figure (all three notes in each figure are crossbeam connected) to Bb-A-Ab 8ths triplet to stand alone G rinforzando 8th down to E quarter note.

In Bar 3, the horns continue the four-bar passage again with the Bb-A-Ab triplet to stand alone G 8th to E quarter note up to G rinforzando quarter note legato down to E 8th up to G quarter again down to E 8th to (Bar 4) C# dotted half note (played *sff* and stopped) and tied and decrescendo to the C# quarter note (followed by a quarter and 8th rest). The timp in Bar 4 beats *f* decrescendo on the Bb delayed triplet to Bb normal triplet to Bb-Bb 8ths to Bb dotted quarter note.

In Bar 5 (tempo marked as *Slower* in C time), the timp is first heard playing *p* the E whole note trill roll (*tr*^^^^^^^^) tied to whole note next bar. After an 8th rest, horn I sounds *p* on middle C 8th up to F# stopped dotted half note decrescendo. After a quarter and 8th rest, horn III (bottom or second staff) plays the Bb 8th up to D stopped half note decrescendo. After a half and 8th rest, horn II (sharing the top staff with horn I) plays the Gb 8th up to Bb stopped quarter note. Horns repeat the notes and pattern in Bar 6.

In Bar 7, the timp sounds *pp* on the Bb whole note trill roll tied to whole note next bar (held fermata). After a quarter rest, the horns play *mp* > on G/C/E (C maj 2nd inv) quarter note chord legato to F#/Bb/D (Bb aug 2nd inv) dotted half note chord. [although the intervals are exactly the same in terms of steps, the chord is *not* the D augmented triad since that would be D/F#/A# (A# instead of Bb), nor is it the F# aug triad since that would be F#/A#/Cx—again, *enharmonically* the same sound to the ear but written different]

Bar 8 repeats Bar 7 except that the F#/Bb/D half notes are stopped and held fermata. End of cue.

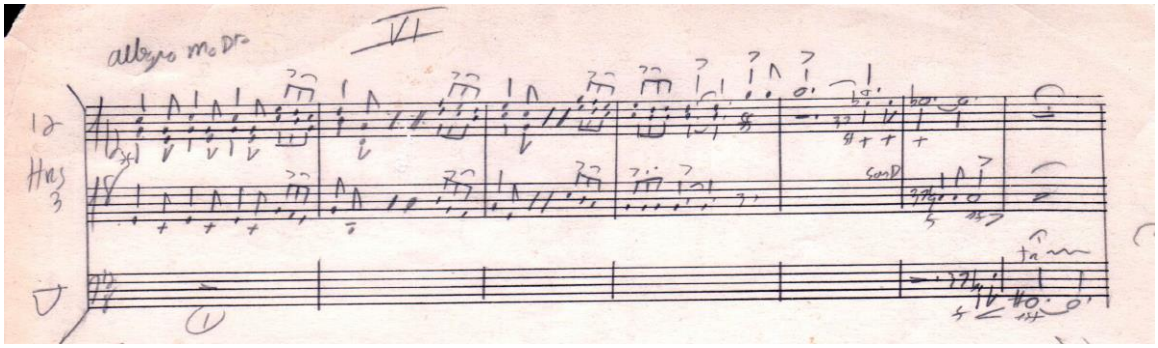


Cue V *Vivo* in 12/8 time, 10 bars. This cue concludes Act I (just before mid-show commercial break).

Bars 1-5 are coma sopra Bars 1-5 of Cue I. In Bar 6, timp is trill rolled *ff* on F# dotted half note tied to dotted half note (repeated next bar). The horns are *ff sempre* playing Line 1 descending triplet 8ths rinforzando G legato to F3 to E, and then E quarter note down to rinforzando Bb 8th played 3X. Repeat Bar 6 in Bar 7.

In Bar 8 (*Rall*), the horns are *sff* playing G#/B/E (E maj 1st inv) dotted half notes tied to dotted half notes. The timp beats two rinforzando E 8th notes (followed by a quarter rest) to two more E 8ths (followed by a quarter rest).

In Bar 9, the horns are silent for a bar, but the timp beats three rinforzando-marked and *sff* E quarter notes (but silent in end Bar 10). In Bar 10, the horns are soli playing *sff* E rinforzando 8th up to Bb quarter note tied to dotted quarter note and tied to dotted half note held fermata, decrescendo *pp*.



Cue VI *Allegro Modto* in 12/8 time, 7 bars. Scene: Off the North Carolina coast. This cue comes directly after the commercial break. This can be heard starting at the :44 point of the audio clip.

Horns are soli for five bars playing a new bravado theme. We find A/C/F (F maj 1st inv) quarter note triad down to F/A/C (F maj root position) 8th note triad (repeat this pattern two more times) up to triplet 8th chords rinforzando C/F/A (F maj 2nd inv) to Bb/E/G (E dim 2nd inv) to A/C/F.

In Bar 2, the same pattern is played with different chords. We find C/E/G (C maj) quarter note triad down to E/G/C (C maj 1st inv) 8th note triad played 3X up to triplet 8th triads E/G/Bb-C/F/A-Bb/E/G.

In Bar 3, they sound C/F/A quarter note triad down to A/C/F 8ths played 3X up to F/A/C-E/G/Bb-D/F/A (D min) triplet 8th triads. In Bar 4, they play triplet figure triads C/F/A rinforzando to two staccato C/E/G 8ths to C/E/G dotted quarter notes rinforzando tied to dotted quarter notes (followed by a dotted quarter rest for horns II & III). Horn I continues with Line 2 C rinforzando quarter note to C 8th to (Bar 5) C dotted half note rinforzando tied to dotted half note. After dotted half note and quarter/8th rest marks, horn II plays *ff* and stopped on Ab quarter to Ab 8th to (Bar 6) Ab stopped dotted half note tied to dotted half note. After a quarter & 8th rest in Bar 6, horn III (*sord*) plays forte on Line 1 D quarter to D 8th to half note (rinforzando and *sf* >). After rest marks, the timp finally appears in Bar 6 playing forte crescendo on Bb quarter note up to E 8th down to (Bar 7) F# dotted half note trill roll played *sff* and tied to dotted half note, held fermata. End of cue.



Cue VII *Modto* in C time, 5 bars. Scene: A scheming co-partner of Blackbeard (actually the Governor of North Carolina!) says, after making a deal with him, "I'll walk with you to the door" and then the music begins. The cue ends with Blackbeard entering a den where the grumbling sailors were. This cue is *not* on that audio clip.

First you hear the timp beating forte on the Bb 8th up to E 8th (crossbeam connected) down to F# quarter note (followed by a quarter and 8th rest). Repeat next bar. After a quarter & 8th rest, *sords* (muted) horns play *ff* G/C/E (C maj 2nd inv) stand alone 8th triad to two G/C/E 8th chords (crossbeam connected) to G/C/E rinforzando quarter note triad. In Bar 2, after a quarter & 8th rest, the horns play the G/C/E stand alone 8th note triad to G/C/E 8th rinforzando chord legato up to Bb/Eb/G (Eb maj 2nd inv) 8th note chord back down to the G/C/E rinforzando quarter note chord.

In Bar 3, the timp beats Bb up to E 8th notes down to F# quarter note (followed by a quarter rest) to Bb-E 8th to (Bar 4) F# quarter note. After two quarter rests, the timp again sounds Bb-E 8ths down to (end Bar 5) F# whole note trill roll held fermata and decrescendo *pp*. Back in Bar 3, after a quarter & 8th rest, the horns play *sf* > Ab/Db/F (Db maj 2nd inv) 8th note triad legato to G/C/E quarter notes (followed by a quarter rest). In Bar 4, after an 8th rest, they play Ab/Db/F rinforzando stand alone 8th triad legato to G/C/E 8ths to Ab/Db/F (crossbeam connected) back to G/C/E quarter notes (followed by a quarter rest). After a quarter rest in Bar 5, they play *sf* G/Bb/D (G min) quarter note chord legato to F#/A/C# (F# min) half note triad decrescendo *pp* and held fermata.

End of cue.



Cue VIII *Modto* in C time, 5 bars. Scene: The Governor announces a ball.

The timp sounds forte on the Bb whole note trill roll (*tr*^^^^^^^^) tied to whole notes thru Bar 4, crescendo in Bar 4 to (Bar 5) Great octave F# whole note sounded fortissimo, held fermata and decrescendo.

Back in Bar 1, *open* horns begin to play the stately fanfare. They play *ff* on A/D/F# (D maj 2nd inv) quarter note triad tied to 8th notes as part of a three-not figure to two A/D/F# 16th note triads to A/D/F# quarter note triad to G/C/E (C maj 2nd inv) rinforzando 8th note triad legato to Bb/Eb/G (Eb maj 2nd inv) 8th note triad (crossbeam connected). In Bar 2, the horns continue with the A/D/F# quarter note chord to G/C/E to Bb/Eb/G 8th note triads (crossbeam connected figure) up to D/F#/A rinforzando 8th note triad to two D/F#/A 16th triads (all three chords part of a figure) to D/F#/A rinforzando quarter note chord.

In Bar 3, the horns continue with the rinforzando C/E/G 8th note triad legato to E/G/B (E min) 8th note chord to D/F#/A quarter note triad (repeat these chords same bar). In Bar 4, the horns continue with the C/E/G legato down to A/C/E (A min) quarter note triads played *p* crescendo up to E/G/B half notes sounded *sf* to (Bar 5) D/F#/A whole notes held fermata.

End of cue.



Cue XII *Vivo* in 12/8 time, 5 bars. Scene: Two government ships swoop on Blackbeard's ship, thanks in no small part on Mrs. Blackbeard! The music starts when the battle begins.

The timp beats forte a furious string of ostinato 8th note triplets Bb up to E down to F# played 4X per bar thru Bar 4. In Bar 5, the timp beats two rinforzando E 8th notes, followed by rest marks.

After a dotted half rest (half bar value in 12/8 time), the horns play Line 1 Bb dotted quarter note tied to quarter note and then they play two Bb 16ths to (Bar 2) Bb dotted quarter note tied to quarter note, and then playing two Bb 16ths up to Db rinforzando 8th note down to Bb quarter note tied to dotted quarter note.

Bars 3-4 = Bars 1-2.

After I believe a quarter rest, the horns play *sff* on B/D/F# (B min) 8th note triad to B/D/F# dotted quarter notes to D/F/A (D min) dotted half notes played stopped and *sff* decrescendo (and held fermata).

End of cue.



Cue XV *Vivo* in 12/8 time, 12 bars. This Finale cue is coma sopra (copy) from the first seven bars of cue V. In Bar 8 (*Rall.*), the horns play *sff* > on G#/B/E (E maj 1st inv) dotted half note triad rinforzando to G/C/E (C maj 2nd inv) dotted half note chord also played *sff* > rinforzando to (Bar 9) B/E/G# (E maj 2nd inv) dotted half notes *ff* tied to dotted half notes. The horns are silent in Bars 10-11).

Back in Bar 8, the timp beats two rinforzando E 8ths (followed by a quarter rest) followed by two more E 8ths with a rest. In Bar 9, the timp beats three rinforzando E quarter notes, followed by a quarter rest (I would think, being 12/8 time, that they would be three dotted quarter notes followed by a quarter & 8th rest….). In bar 10 in C time, the cue tempo marking is now *vivo* again. The timp beats *ff* on Bb-E 8ths down to F# quarter note (followed by two quarter rests). Repeat next bar. The timp is silent in end Bar 12.

In Bar 12, the horns play *sff (molto sost)* on E/G#/B (E maj root position) whole note triad, held fermata.

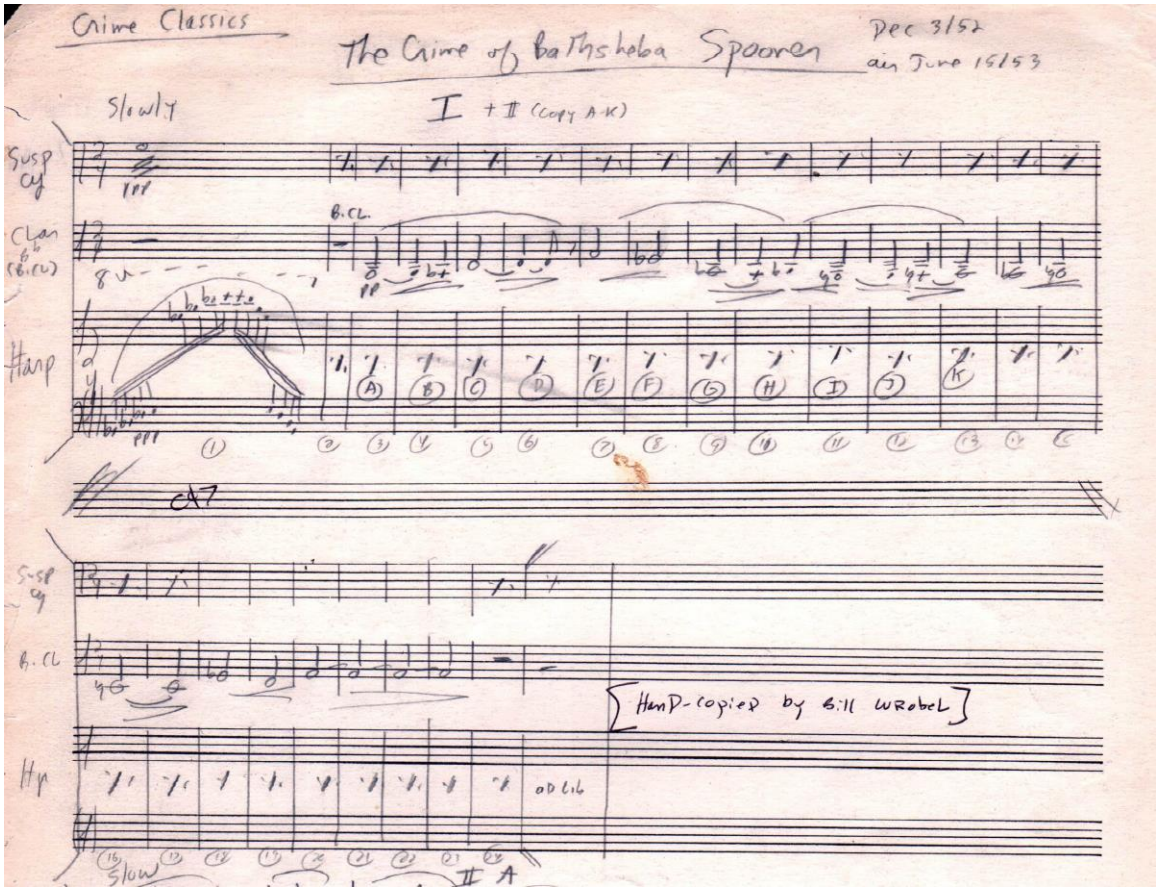
End of cue.

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EP 1 "THE CRIME OF BATHSHEBA SPOONER"

Box 1, Folder 1. Broadcast June 14, 1953 (audition/pilot program 12/3/52). Full score and parts. Story setting: 1778 Brookfield, Mass. Starring Mary Jane Croft who plays Bathsheba Spooner, the first woman in

the United States to be executed for murder. Instrumentation: clarinet/bass clarinet, susp cymbal/vibe/timp/field drum, harp.



Cue I *Slowly* in 2/4 time, 24 bars. Scene: "Thomas Hyland" states, "Listen…" and you hear stones dropped into a well. The mercenary soldier (now deserter), James Buchanan, is checking the depth of the well because he and his companion, William Brooks, did in Bathsheba's husband, Joshua. She hired them! And they will be paid as soon as they drop the body (not just stones) into the well!

The harp (treble clef in both staves) plays ascending to descending C half-diminished rising to falling 32nd note arpeggios. We find the *8va*---------- ottava over the pattern repeated to end of cue. The arpeggio starts on written Line 1 Eb (but the *ottava* actually directs the player to start on Line 2 Eb). So we find rising 32nd notes Eb-Gb-Bb-C to written Line 2 [actual Line 3] Eb-Gb-Bb-C (written Line 3 but actual Line 4 c'''') to descending C-Bb-Gb-Eb to C-Bb-Gb-Eb. Repeat thru end of cue ("ad lib" ending). The susp cymbal is trem *ppp* on a whole note (placed on the top space of the staff or

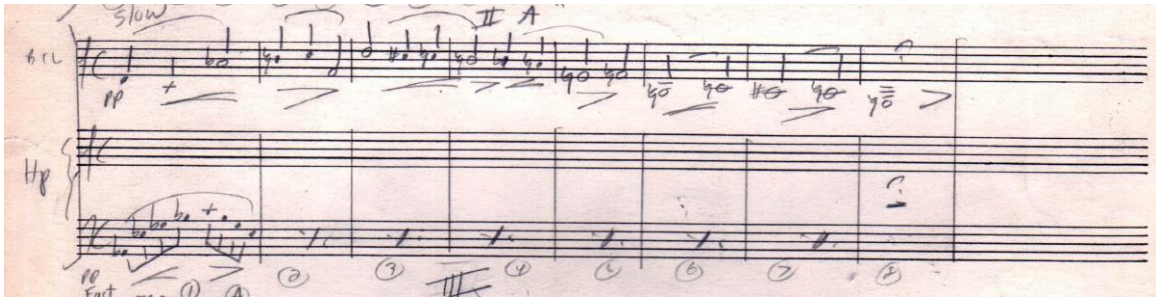
Line 2 E if you see it as the treble clef, or small octave G if you see it as the bass clef). There is, of course, no clef sign—only a straight vertical line or bar thru the staff lines. Repeat thru end of cue.

In Bar 3, the bass clarinet joins in. It plays *pp* crescendo on the *chalumeau* small octave register F [written G a maj 2nd interval above] half note tied to quarter note next bar to Gb quarter note [written Ab] to (Bar 5) middle C (Line 1) C half note tied to quarter and 8th notes next bar decrescendo (followed by an 8th rest). All notes in this short passage are played under the legato slur/curve line.

In Bar 7, the bass clarinet plays the Line 1 Eb half note crescendo to (Bar 8) Db half note (still crescendo) down to (Bar 9) Gb half note decrescendo tied to quarter note next bar. These notes are played legato. Then it plays the Ab quarter note crescendo to (Bar 11) lowest D half note tied to quarter note next bar, and then Eb quarter note decrescendo tied to half note in Bar 13. These notes mentioned are played legato.

In Bar 14, the bass clarinet plays small octave Gb half note to (Bar 15) A half note crescendo to (Bar 16) Bb half note tied to half note next bar (decrescendo). In Bar 18, it plays Line 1 Db half note to (Bar 19) middle C half note up to (Bar 20) Eb half note tied to half notes thru Bar 23. In Bar 24 (to end "ad lib"), the susp cymbal and harp continue.

End of cue. Cue II repeats cue I, Bars 3-13.



Cue IIA *Slow* in C time, 8 bars. Harp and bass clarinet only. Scene: Right after the introduction to "Thomas Hyland," the neutral music begins. By Bar 3, Hyland states, "The place is Brookfield, Massachusetts. The year 1778. Scene: The home of Joshua and Bathsheba Spooner….."

This time the harp plays a slow arpeggio motion of rising to falling C half-dim 7th 8th notes played *pp* < >. We find the bottom staff (bass clef) playing (starting Great octave) Gb-Eb-Gb-Bb (these four notes crossbeam connected) to descending 8th notes starting middle C-Bb-Gb-Eb. Repeat thru Bar 7.

The bass clarinet plays *pp* < middle C to Bb quarter notes up to Gb half note (all three notes played under the legato slur) to (Bar 2) Line 1 A to Bb quarter notes down to Eb half note decrescendo (all three notes played legato). In Bar 3, the bass clarinet plays Line 2 C half note to B to Bb quarter notes to (Bar 4) A half note (all four notes played legato) to Ab to G quarter notes crescendo down to (Bar 5) D to Eb half notes decrescendo. In Bar 6, it plays small octave A to Bb half notes crescendo to (Bar 7) B to Bb half notes down to (end Bar 8) D whole note decrescendo and held fermata.

End of cue.



Cue III *Fast* in C time, 17 bars (at least). Scene: In an embrace with her young lover, she tells him to kill her husband. "Later…." He says. Then Hyland talks more about Bathsheba Spooner's past history.

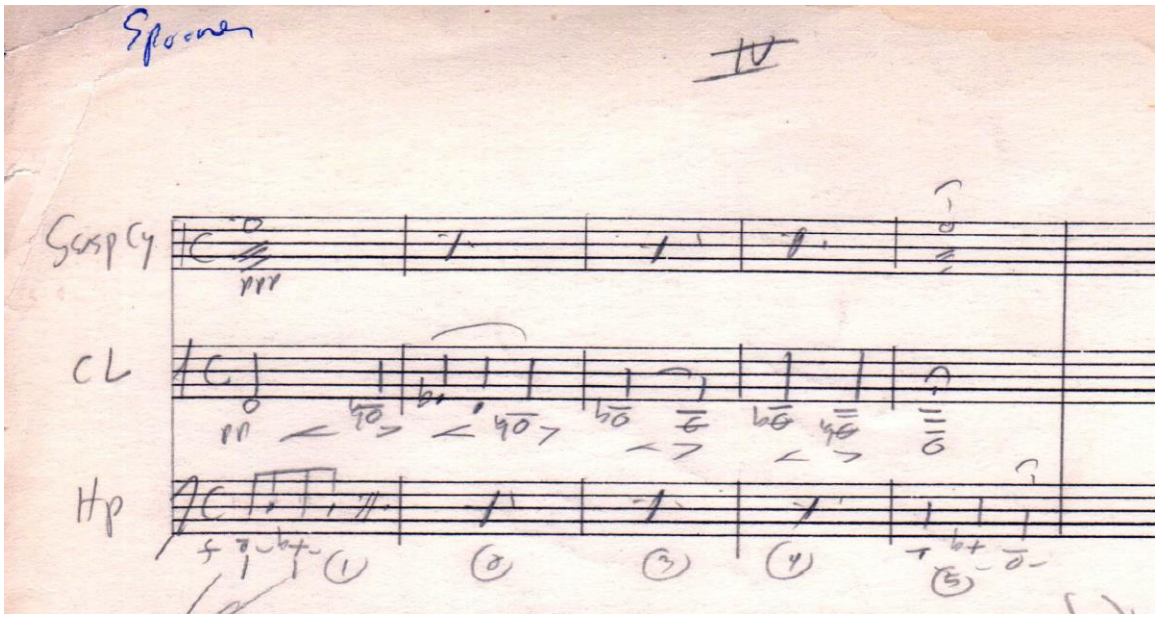
The harp plays *ff* on largely small octave G/Bb/D (G min) 8th note triad up to G/Bb/D (d'') 8th note triad (followed by a quarter and 8th rest). The bass clarinet sounds *ff* on the small octave Eb whole note decrescendo. After a quarter rest, the timp is trill rolled *mp* > on C# dotted half note (then *tacet* or silent for the rest of the cue).

In Bar 2 in ¾ time at a slower tempo, the harp plays rising 8th notes *pp* crescendo starting Great octave G-D-Bb down to small octave G (g) up to Line 1 Eb quarter note decrescendo. Repeat thru Bar 5. In Bar 2, the bass

clarinet is put aside ("To cl."). In Bar 3, the clarinet plays *pp* < Line 1 Bb half note to A quarter note tied to quarter note next bar to Ab half note to (Bar 5) G dotted half note decrescendo. All notes are played legato.

In Bar 6, the harp plays ascending 8th notes G-D-Bb-G (g) crescendo to A quarter note decrescendo. Repeat next two bars. The clarinet plays Line 1 D (d') half note to Db quarter note crescendo to (Bar 7) Eb half note to D quarter note decrescendo and tied to half note in Bar 8 (followed by a quarter rest).

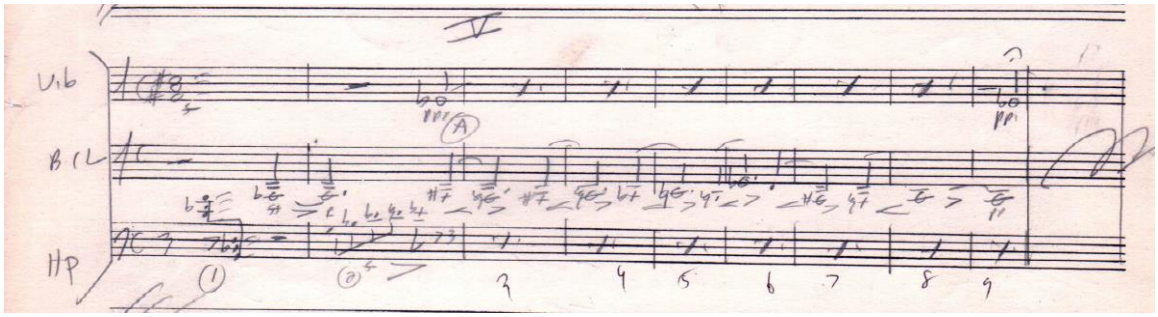
In Bar 9, the harp once again plays the Bar 2 pattern for two bars. The clarinet plays small octave Bb half note to B quarter note tied to quarter note next bar back to Bb half note (silent in Bar 11). In Bar 11, the harp returns to G-D-Bb-G (g) 8ths to A quarter note (repeat thru Bar 15). In bar 12, the clarinet returns playing Line 1 Gb half note to Eb quarter tied to next bar up to A half note. In Bar 14, it plays Eb half down to middle C quarter tied to quarter next bar to D quarter to C quarter up to (Bar 16) G dotted half note tied to G dotted half note next bar. In Bar 16, the harp returns in the Bar 2 pattern for two bars.



Cue IV C time, 5 bars. Scene: Joshua is at a crowded tavern, drinking his ale and speaking with friends. His future murderers are also there….

The harp plays forte on Great octave D-Eb-D-Eb quarter notes (repeated thru Bar 4) and then D-Eb quarter notes to D half note held fermata. The harp *also* plays 8th notes on that D Great octave register up to D small octave down to Eb up to D (repeated same bar & thru Bar 4). The susp cymbal plays ppp on the whole note trem thru Bar 5. The clarinet plays *pp* < middle C half note crescendo down to A half note decrescendo. In Bar 2, the clarinet continues with the Db to C quarter notes crescendo down to A half note decrescendo. In Bar 3, it plays small octave Ab to G half notes < > To (Bar 4) Gb to Eb half notes < > to (Bar 5) D whole note decrescendo.

End of cue.

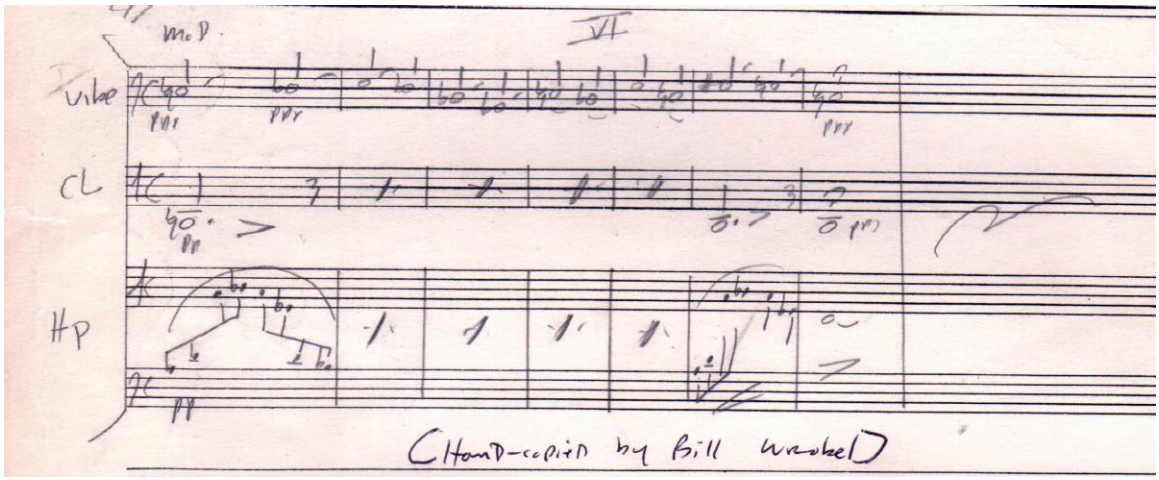


Cue V C time, 9 bars. Scene: Joshua and James meet casually in the tavern.

For the first time, the vibe comes into play in this score. It plays forte the Line 1 F#/A/C# (F# min) whole note triad, let ring curve lines extending outward. After a quarter rest, the harp plays I believe B/Db/F (f) [or B/Db/G] 8th notes down to I believe G/Bb/D (d) 8ths (followed by a half rest). After a half rest, the bass clarinet plays *ff* > *p* the (I believe) Eb small octave half note tied to dotted half note next bar. Then it plays E quarter note to (Bar 3) the Eb dotted half note. After a half rest in Bar 2, the vibe plays *ppp* the Eb half note (let vibrate). Repeat to end of cue.

In Bar 4, the bass clarinet continues with the small octave Gb quarter note crescendo to (Bar 5) Bb dotted half note decrescendo. Then it plays A quarter note crescendo up to (Bar 6) Db dotted half note decrescendo to middle C quarter note down to (Bar 7) E dotted half note decrescendo to Eb quarter note crescendo to (Bar 8) G whole note decrescendo and tied to G whole note in end Bar 9, held fermata.

End of cue.



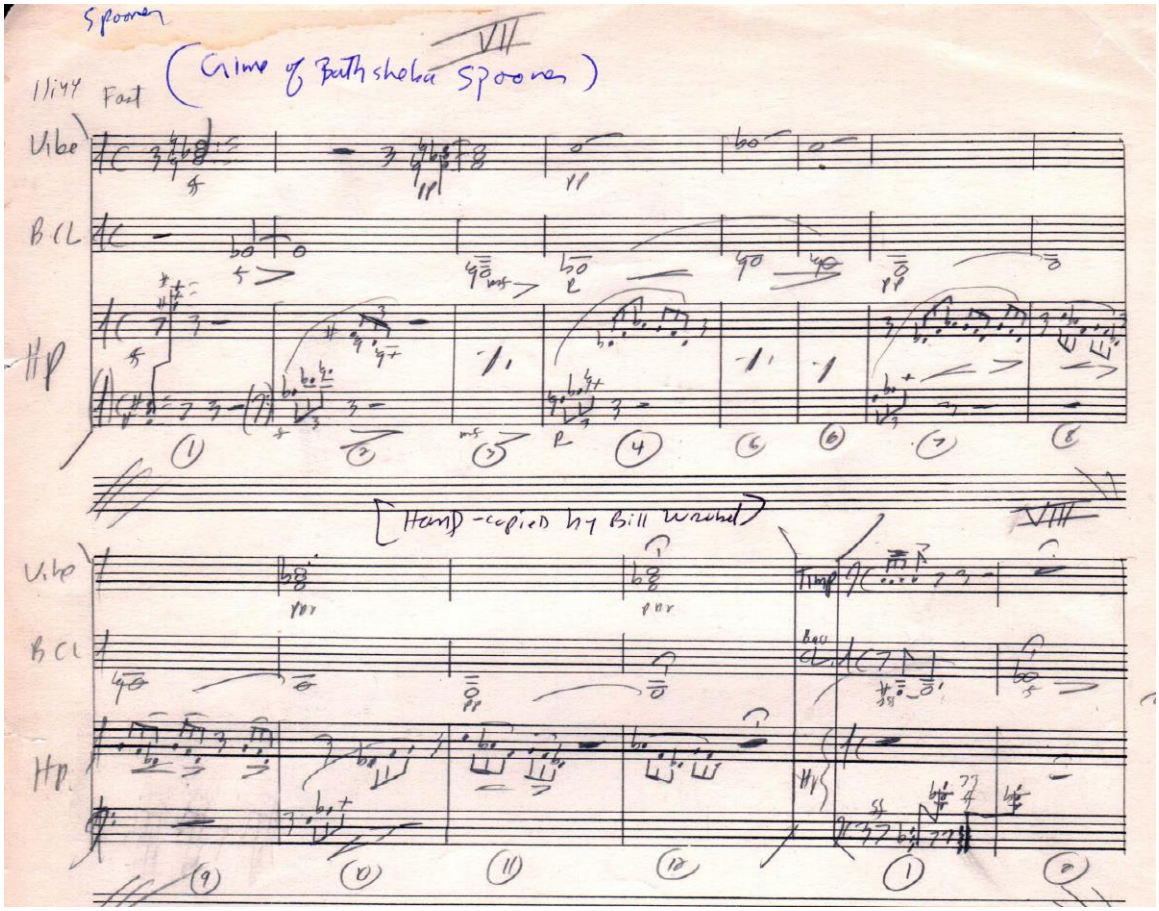
Cue VI *Moderato* in C time, 7 bars. Scene: Joshua and the deserters touch tankers of ale and depart. Hyland comments starting Bar 3. Nice cue with a very effective use of the vibraphone as part of the total effect.

The harp plays *pp* on rising 8th notes starting small octave A to Line 1 D-A-Bb down to A-Eb-D-Bb (repeat thru Bar 5). Then the harp plays (in Bar 6) rising 8th A-D-A-Bb to A to Eb quarter notes crescendo to (end Bar 7) Line 1 D (d') whole note decrescendo and held fermata.

The clarinet plays *pp* > small octave A dotted half note (followed by a quarter rest). Repeat thru Bar 6, and then A whole note held fermata.

The vibe plays *ppp* on Line 1 A half note (let vibrate extending curve line) to Bb half note to (Bar 2) Line 2 C back to Bb half notes. In Bar 3, the vibe continues with the Gb down to Eb half notes up to (Bar 4) A to Gb half notes up to (Bar 5) C down to A half notes up to (Bar 6) C# to C Line 2 half notes down to (end Bar 7) A whole note held fermata.

End of cue.



Cue VII *Fast* in C time, 12 bars. Scene: Bathsheba conspires for the first time with the deserters. Another effective combination of the vibe, harp, and bass clarinet.

The harp plays fortissimo on the bottom staff (treble clef) largely Line 1 F#/A/C# (F# min) 8th notes let vibrate up to (top staff) largely Line 2 F#/A/C# 8th notes (followed by rests). After a quarter rest, the vibe sounds *ff* on G/Bb/D (G min) dotted half notes let vibrate. After a half rest, the bass clarinet plays *f* > Line 1 Db half note tied to whole note next bar.

In Bar 2, the harp (bottom staff, now bass clef) plays forte triplet 8ths starting small octave Ab-Db-F (Db maj linear tonality) to descending triplet (top staff) F#-D-A (D maj), followed by a half rest. Repeat next bar. After a half and quarter rest, the vibe softly strikes *pp* Line 1 F/Ab/C (F min) quarter note triad tied to whole notes next bar. The bass clarinet in Bar 3 plays lowest or small octave D whole note *mf* >.

In Bar 4, the harp plays rising "3" triplet 8ths F-Ab-C (c') to (top staff) Db-F-Ab to descending triplet G-F-D (followed by a quarter rest). Repeat thru Bar 6. The bass clarinet in the staff above plays *p* < small octave Ab whole note to (Bar 5) A whole note decrescendo to (Bar 6) Bb whole note (all three notes are played legato). The vibe in the staff line above sounds *pp* Line 2 C whole note let vibrate to (Bar 5) Db whole note back to (Bar 6) the C whole note.

In Bar 7, the vibe plays rising triplet 8ths F-Ab-C (c') to Db-F-Ab to descending triplet G-F-D played 2 X. The bass clarinet plays small octave F whole note tied to whole note next bar. After a quarter rest in Bar 8, the harp plays crescendo-decrescendo descending triplet 8ths C-Ab-F (f') to G-F-Db (followed by a quarter rest).

In Bar 9, the harp (again top staff) plays descending triplets Line 1 crescend0-decrescendo G-F-Db to G-F-Db again (followed by a quarter rest) to G-F-Db again (decrescendo). The bass clarinet plays small octave G whole note tied to whole note in bar 10. In Bar 10, the vibe sounds *ppp* Line 1 F/Ab/C whole notes (F min). After a quarter rest, the harp (bottom staff) plays rising triplet 8ths F-Ab-C (c') to (top staff) Db-F-G (followed by a quarter rest).

In Bar 11, the harp continues with descending triplet 8ths starting Line 2 C-Ab-F to G-F-Db (followed by a half rest). The bass clarinet plays the F whole note tied to whole note next bar, held fermata. In bar 12, the harp plays triplet 8ths Line 1 Ab-F-Db to G-F-Db (followed by a half rest held fermata). The vibe once again sounds the F min whole note triad but this time held fermata.

End of cue.

Cue VIII C time, 2 bars. Scene: The deserters agree to kill Joshua.

The timp sounds a four-not ruff of essentially three C grace notes (32^{nd} notes) to C rinforzando 8^{th} note (followed by an 8^{th}/quarter/half rest). Silent next bar. After an 8^{th} rest, the bass clarinet plays *sff* small octave F# 8^{th} tied to dotted half note to (Bar 2) Line 1 Db whole note *f* >, held fermata.

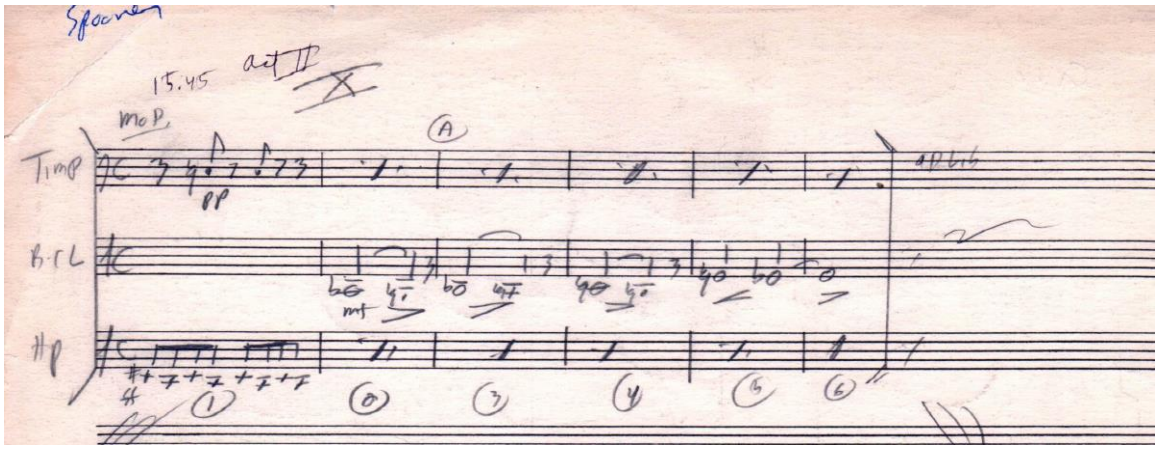
After a quarter and 8^{th} rest in Bar 1, the harp (bottom staff) plays largely Great octave G/Bb/D (G min) 8^{th} up to B/Db/F 8ths. At the end of

the bar, the harp plays once again the G/Bb/D 8ths up to (Bar 2) B/Db/F 8ths (followed by rests).

End of cue.



Cue IX C time, 5 bars. Scene: After Joshua is murdered, the deserters, Ezra, and Bathsheba carry the body to the deep well across the road and deposit the body. Music starts here (as well as the commentary by Hyland: “And that’s how Joshua Spooner died, and that’s how Bathsheba Spooner killed him.” His comments are heard in Bar 1 only as the timp is trill rolled held fermata. The music is then heard pure (no commentary or dialogue). Then the intermission break is heard: “You are listening to *Crime Classics* and your host Thomas Hyland. Later this evening, the Lux Summer Theatre stars Fred Mac Murray in a full hour adaptation of the romantic mystery comedy, ‘The Lady & the Tumblers’……”



Cue X *Moderato* in C time, 6 bars. Here the announcer states: "And now once again Thomas Hyland, and the Second Act of *Crime Classics* and his report to you on 'The Crime of Bathsheba Spooner.' " Then the music starts Thomas Hyland speaks starting on the 4th bar, stating: "Listen to this: 'It's awful and dread this tale that I tell, Joshua Spooner lies dead in a well, in Brookfield town in '78……' Small poem by an anonymous contributor to the…local newspaper of the day….."

The harp (bottom staff, treble clef) plays fortissimo on a two-note ostinato pattern of middle C# down to A 8th notes played 4X per bar thru end of cue ("ad lib"). After a quarter rest, the timp beats softly *pp* on the small octave C 8th note (followed by an 8th rest) to another C 8th (followed by an 8th and quarter rest). Repeat to end of bar.

In Bar 2, the bass clarinet plays *mf* > small octave Gb [written Ab a M2 interval above] half note legato to F quarter note (followed by a quarter rest). In Bar 3, the bass clarinet plays Ab [written Bb] half note legato to G quarter note (followed by a quarter rest). In Bar 4, we find Bb [written middle C] half note legato mini slur line to A quarter note (followed by a quarter rest). In Bar 5, we find Line 1 D [written E] half note crescendo to Db half note tied to whole note next bar, decrescendo. Then the "ad lib" direction is given (fade).

End of cue.



Cue XI *Moderato* in C time, 6 bars. This cue is nearly identical to the previous cue. Scene: Bathsheba tells Ezra that in the morning, he is to go into town and notify authorities that Mrs. Spooner is frantic about the disappearance of her husband.

This time the harp plays the 8th note ostinato an octave lower, so we find small octave C# down to Great octave A. Repeat thru Bar 5 (silent Bar 6). After a quarter rest, the timp (at the top of the three staves) plays small octave F 8th (followed by an 8th rest) to F 8th again (followed by an 8th & quarter rest). Repeat thru Bar 5 (silent in Bar 6).

In Bar 2, the bass clarinet plays *p* < > small octave Gb half note legato to F quarter note (followed by a quarter rest) to (Bar 3) E [written F#] half note to Eb [written F natural] quarter note (followed by a quarter rest). In Bar 4, the bass clarinet continues with the lowest D whole note [written E] crescendo to (Bar 5) F# whole note tied to whole note next bar, and decrescendo (and held fermata).

End of cue.



Cue XII C time, 13 bars. Scene: The bar owner and doctor listen to Ezra and everybody is out looking for Joshua.

The first two bars sounds reminiscent of the 8th note harp patterns in *Beneath the 12 Mile Reef* (hear the beginning of "The Airline" cue). We find the harp playing *pp legato* largely small octave (bottom staff) F/Bb/D (Bb maj) 8th up to (top staff) F/Bb/D (d'') 8ths. After a quarter rest, the harp plays Eb/Ab/C (Ab maj) 8th up to Eb/Ab/C (c'') 8ths (followed by a quarter rest). In Bar 2, in the same pattern, we have the D/G/Bb (G min) 8ths and then C/Eb/Ab 8ths. Meanwhile, the timp is trill rolled pianissimo on Great octave G whole note thru Bar 12.

In Bar 3, the clarinet plays *pp* Line 1 G down to D up to Eb quarter notes to F quarter note tied to quarter note next bar decrescendo (all notes played under the legato slur). Then it plays crescendo quarter notes Gb-F-Eb down to (Bar 5) small octave A dotted quarter note (all four notes played legato). Then it plays Bb 8th to middle C "3" triplet value half note to Bb triplet value quarter note decrescendo *pp* to (Bar 6) Line 1 D whole note tied to half note next bar (followed by a half rest). Also in Bars 6-7, the harp repeats Bars 1-2.

In Bar 8, the clarinet repeats Bar 3. In Bar 9, after the quarter note tie of the F note, it plays Eb-C-A (a) quarter notes up to Line 1 Db half note to middle C to Bb quarter notes down to (Bar 11) lowest D whole note tied to half note in Bar 12 (followed by a half rest). The clarinet is solo in end Bar 13 playing small octave G whole note held fermata.

End of cue.



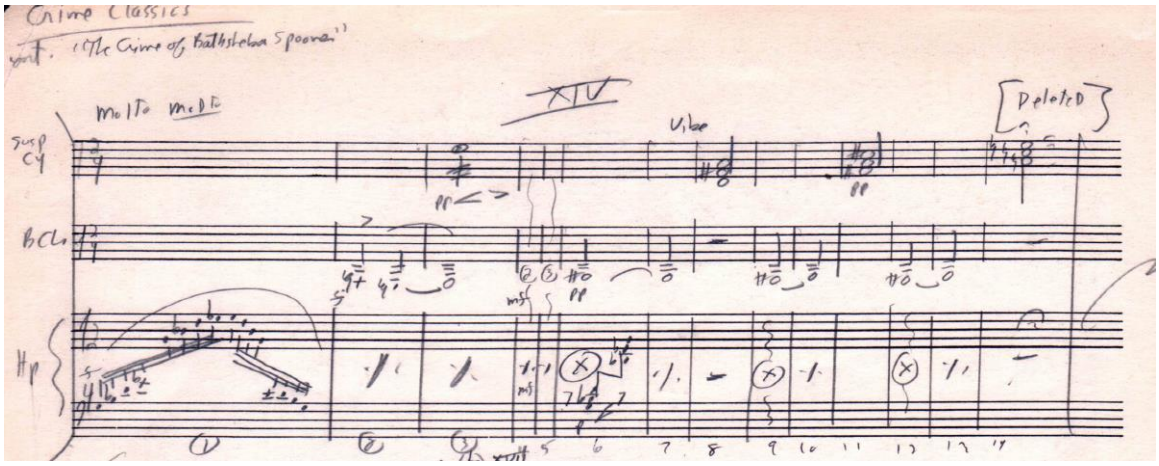
Cue XIII C time, 14 bars. Scene: Hyland speaks as the music is being played underscore, stating that the deserters still remained in town, stupidly. The townspeople found the tracks in the snow leading from the Spooner house to the well (thus finding the body in the well).

The harp plays *p legato* Line 1 D down to G 8ths note 2X (crossbeam connected) to next figure of F down to G up to Eb down to G. Repeat this bar to end of cue.

The bass clarinet plays *pp* on middle C half note to D to C quarter notes to (Bar 2) Bb half note to C-Bb quarter notes to (Bar 3) C half note to D-C quarter notes down to (Bar 4) Eb half note to F-G quarter notes to (Bar 5) B half note decrescendo (the last six notes were legato played). Then it plays Bb half note to (Bar 6) A half note to Bb-C quarter notes up to (Bar 7) Eb to D half notes (all six notes legato played).

In Bar 8, the bass clarinet plays middle C whole note crescendo to Bb whole note decrescendo. In Bar 10, it plays small octave Eb whole note to (Bar 11) F whole note tied to whole note next bar. In Bar 13, it plays the G whole note tied to G whole note in end Bar 14, held fermata.

End of cue.



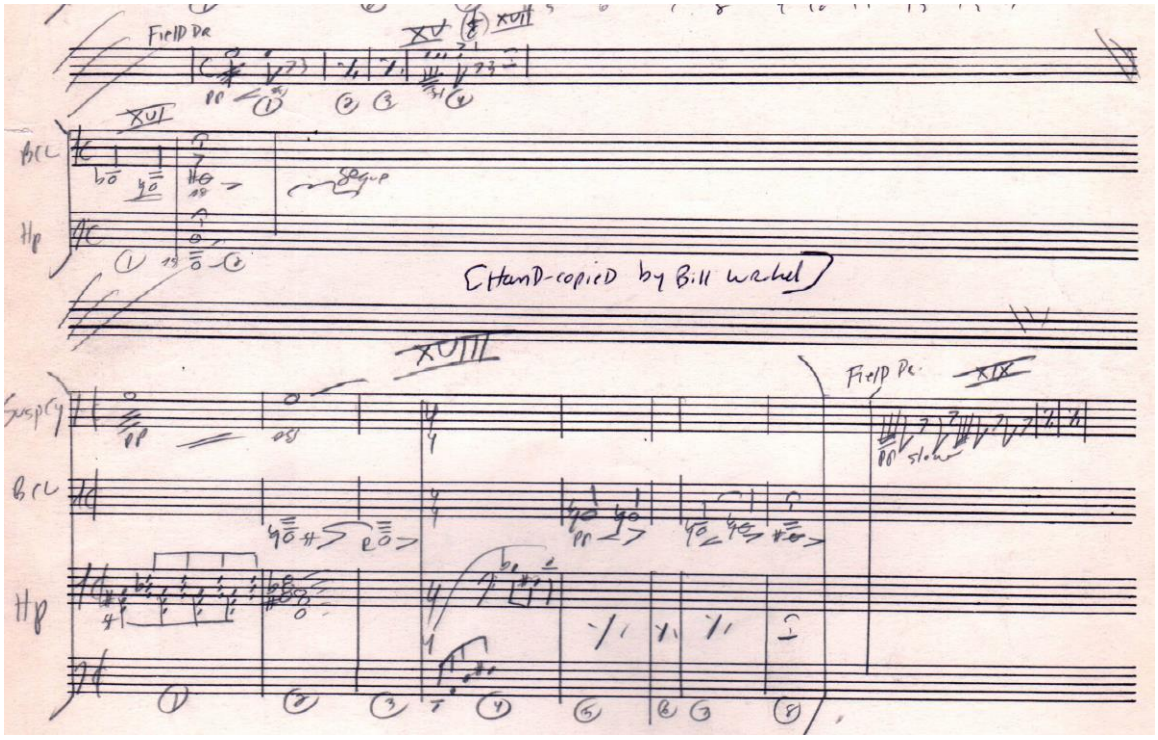
Cue XIV *Molto moderato* in 2/4 time, 14 bars. Scene: Hyland states that the cat is out of the bag, and soon the culprits are apprehended.

The harp plays forte the rising to falling 32nd notes as given in cue I but playing notes starting small octave G-Bb-D-Eb (Eb maj) to Line 1 G-Bb-D (d'')-Eb to descending Eb-D-Bb-G to Eb-D-Bb-G (g). Repeat thru Bar 5.

In Bar 2, the bass clarinet plays forte small octave Eb rinforzando quarter note to D quarter note tied to whole note next bar. In Bar 3, the susp cymbal sounds *pp* < > the half note trem. Bars 4-5 = Bars 2-3.

In Bar 6, the bass clarinet sounds the F# half note pianissimo and tied to half note next bar. After an 8th rest, the harp plays *p* < > G/Bb/D (d') to Bb/Eb/G (g') 8ths, repeated next bar in Bars 9 and 12. In Bar 8, the vibe softly strikes *pp* on Line 1 D/F#/A (D maj) half notes. The bass clarinets repeat Bars 6-7 in Bars 9-10. In Bar 11, the vibe sounds F#/A/C# half notes (F# min). In Bars 12-13, the bass clarinet repeats Bars 6-7. In end Bar 14, the vibe is solo playing A/C/E (A min) half notes let vibrate and held fermata.

End of cue.



Cues XV & XVII C time, 4 bars. Scene: The local court holds the culprits for trial. Cue XVII is played just before the judge sentences them to hang.

The Field Drum is solo playing *pp* < a half note roll (located on the top space of the staff) to 8th note *sf* (followed by an 8th and quarter rest). Repeat next two bars. In Bar 4, the drum plays fortissimo the four-note ruff.

Cue XVI C time, 2 bars. Scene: Bathsheba states, "….Gentleman, if I be guilty, I was not of sound mind."

The bass clarinet then sounds small octave Ab to F half notes crescendo to (Bar 2) B rinforzando whole note *sf*, held fermata and decrescendo. In Bar 2, the harp sounds *sf* on the Contra octave and Great octave registers of the B whole note let ring and held fermata.

End of cue.

Cue XVIII Cut time, 8 bars. Scene: Immediately after the judge sentences the four to hang, the music begins.

The harp plays a furious 8th chord alternation between Line 1 D/F#/A to G/Bb/D (d'') played 4X. The susp cymbal plays *pp* <the whole note trem

to (Bar 2) whole note hit *sff*. In Bar 2, the bass clarinet plays *ff* > small octave D whole note tied to whole note in Bar 3 played *p* >.

In Bar 4 (in 4/4 time), Hyland returns stating: "The motive, the crime, and the sentence—justice was simple, and quickly, too quickly for the four prisoners, on the fourth day of June…." Here the harp plays a gentle rising arpeggio starting on Great octave 8th notes D-A-D-F# to small octave Bb down to F# 8ths up to Line 1 D quarter note. Repeat thru Bar 7.

In Bar 5, the bass clarinet plays *pp* < > on Line 1 Eb to D half notes. In Bar 7, it returns on small octave A to Bb half notes to (Bar 8) small octave E whole note held fermata.

End of cue.

Cue XIX The Field drum is solo playing ad lib *pp Slow* on largely four-note ruffs in the scene of the hanging where there was a tremendous and scary storm.

The next cue when she makes her final statement I did not copy, nor the actual hanging (again employing the use of the Field drum).

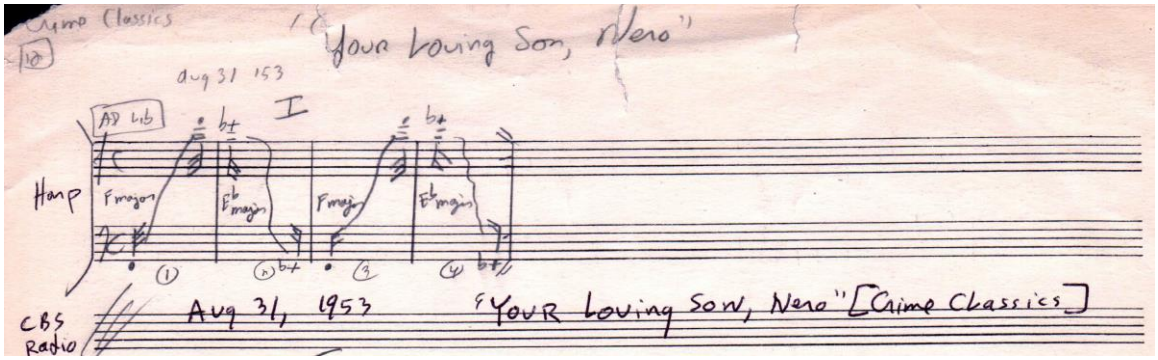
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EP #12 “YOUR LOVING SON, NERO”

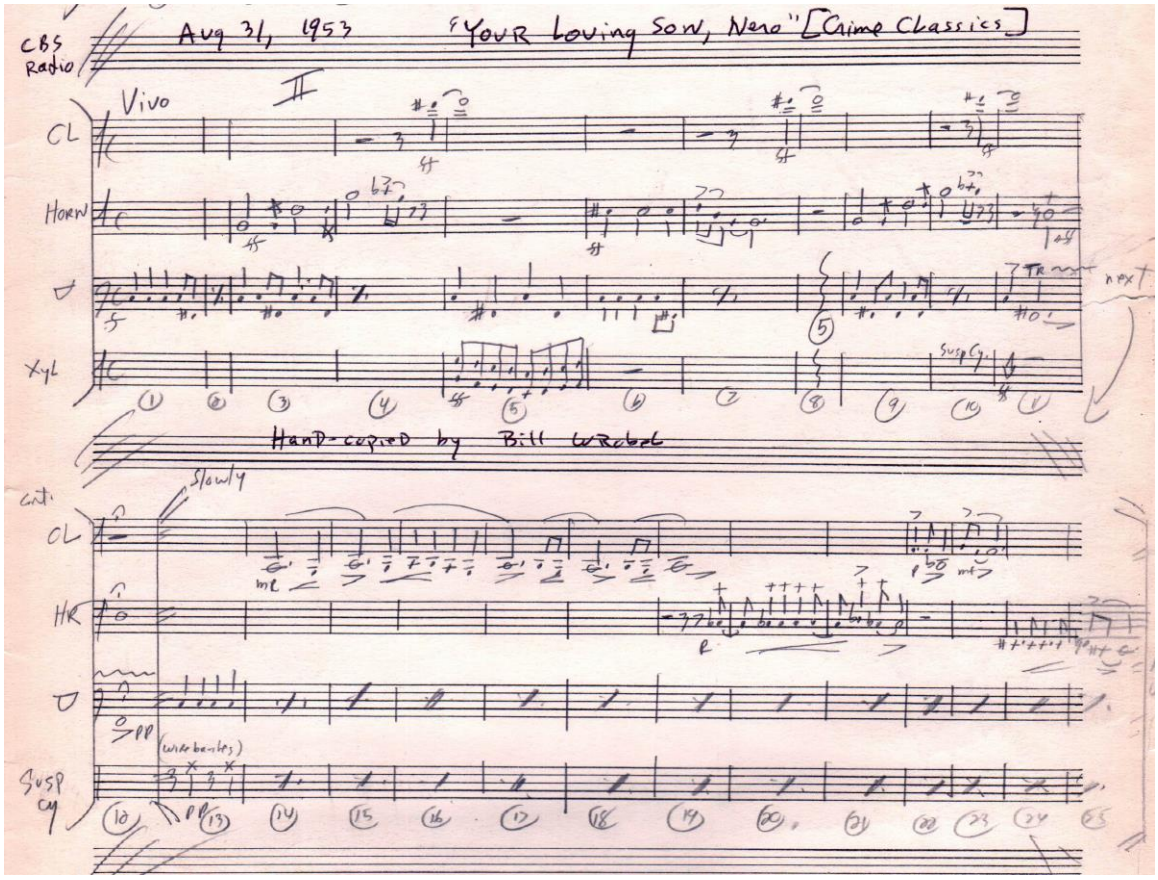
Box 2, Folder 5. Broadcast August 31, 1953. Full score & parts. 20 cues. Instrumentation: clarinet/bass clarinet, horn, harp, timp., xylophone/susp cymbal/shakers. Scene: First century AD, Rome.

This episode is one of my all-time favorites, Top Ten material.



Cue I C time, 4 bars. Scene: Hyland comments: "Listen…The sound you hear is that of a swimmer in the Adriatic Sea. Her name is Agrippina [here the music starts] and the stroke she's using…..and she's quite good at it too—she being the mother of the Emperor of Rome….She's been swimming toward shore for the last two hours…not for prizes but to save her life. It seems her son had tried to drown her by rigging up the boat whose bottom would fall out….Sonny's name—Nero…."

Marked "ad lib," the harp plays *F major* a glissando starting on Great octave F (F) up to Line 3 F (f'''). In Bar 2, the harp now plays the *Eb major* descending glissando. Repeat these two bars ad lib.



Cue II *Vivo* in C time, 25 bars. Scene: The announcer presents "Mr. Thomas Hyland" and immediately the cue's dominant drum beat pattern sounds. The music is in the clear for the first major section for 12 bars, and then Hyland begins to speak: "Rome in the year 62 AD. Nero had been on the throne for eight years, and had put on 60 pounds. And no wonder—at 25 he had tasted every sweet from Ethiopia to Britania…..He had a genuine love for Rome and its people. Often times Nero would release a thousand birds of every kind, some with Roman money attached to them…and treated the people to choice seats at concerts (at which he sang!). This was the Nero history forgot. Now let's have a look at the Nero who's remembered!…."

In Bar 1, the timp beats forte on small octave C-C-C quarter notes to C down to F# 8th notes. Repeat next bar. [Note the dissonant or edgy tritone interval between C-F#, a device on the timp he utilized later—such as in *Jason & the Argonauts*]

In Bar 3, the timp continues with a new rhythm of C quarter note to C-F# 8ths to C quarter to C-F# 8ths (repeat next bar). Also in Bar 3, the

horn sounds (very badly by this particular horn player!) fortissimo middle C [written G a P5 interval above] half note to C *acciaccatura* (grace note) up to G [written D] half note to D grace note up to (Bar 4) Line 2 C half note to Db rinforzando 16th legato to C 16th accent notes (followed by an 8th and quarter rest). After a half and quarter rest, the clarinet sounds *ff* high and shrill Line 3 C# [written D#] quarter note tied to whole note next bar.

In Bar 5, the xylophone plays *ff* maj 6th interval 8th notes descending to ascending. So we find Line 1 G and Line 2 E 8ths to F/D to E/C to D/B (all four notes are crossbeam connected) to ascending C/G to D/B to E/C to F/D (crossbeam connected figure). The timp sounds C down to F# quarter notes played 2X.

In Bar 6, the horn returns playing *ff* on Line 1 F# [written Line 2 C#] quarter note to F# half note to F# quarter note to (Bar 7) G rinforzando 16th down to E rinforzando 16th down to middle C 8th tied to dotted half note. The timp repeats the Bars 1-2 pattern in Bars 6-7. The clarinet , after a half & quarter rest in Bar 7, plays again the high C# quarter note tied to whole note in Bar 8. The timp & xyl repeats Bar 5 in Bar 8.

In Bars 9-10, the horn repeats Bars 3-4. The timp beats C quarter note down to F#-C 8ths down to F# quarter up to C-F# 8ths. Repeat in Bar 10. After a half & quarter rest, the clarinet once again plays shrill C# quarter note tied to whole note in Bar 11. In Bar 11, the susp cymbal sounds *ff* a whole note (diamond head shaped) let vibrate. The timp plays C rinforzando quarter note down to F# dotted half note trill roll (*tr*^^^^^^^) tied to whole note in Bar 12, decrescendo *pp* and held fermata. Back in Bar 11, after a half rest, the horn plays the dynamic marking of *sff* a stopped (+ sign above the note) Line 1 E [written B] half note tied to whole note next bar and held fermata.

In Bar 13 (*Slowly*), the timp plays *pp* C-C-C-C quarter notes (repeated to end of cue "ad Lib"). After a quarter rest, the susp cymbal sounds *pp* (*wire brushes*) a quarter note (x head on the top line of the staff with the note stem downward). After another quarter rest (on the 3rd beat), the susp cymbal sounds another quarter note (on the 4th beat). Repeat to end of cue.

In Bar 14, the clarinet plays *mp* < small octave G [written A] dotted half note to F quarter note to (Bar 15) G dotted half note decrescendo (all three notes played under the legato phrase/curve line). Then it plays F

quarter note (beginning crescendo) to (Bar 16) G-A-G-F quarter notes to (Bar 17) G dotted half note decrescendo (all notes played legato). Then the clarinet plays A-F 8ths crescendo to (Bar 18) G dotted half note decrescendo (all three notes played legato). Then it plays A-F 8ths crescendo to (Bar 19) G whole note decrescendo, ending the six-bar passage.

After a half/quarter/8th rest in Bar 19, the stopped horn plays *p* steady crescendo on the Line 1 Db [written Ab above] 8th note tied to 8th note in Bar 20, and then three Db quarter notes (still stopped) to Db 8th tied to 8th in Bar 21 up to Eb stopped quarter note rinforzando back to Db stopped 8th tied to half note decrescendo.

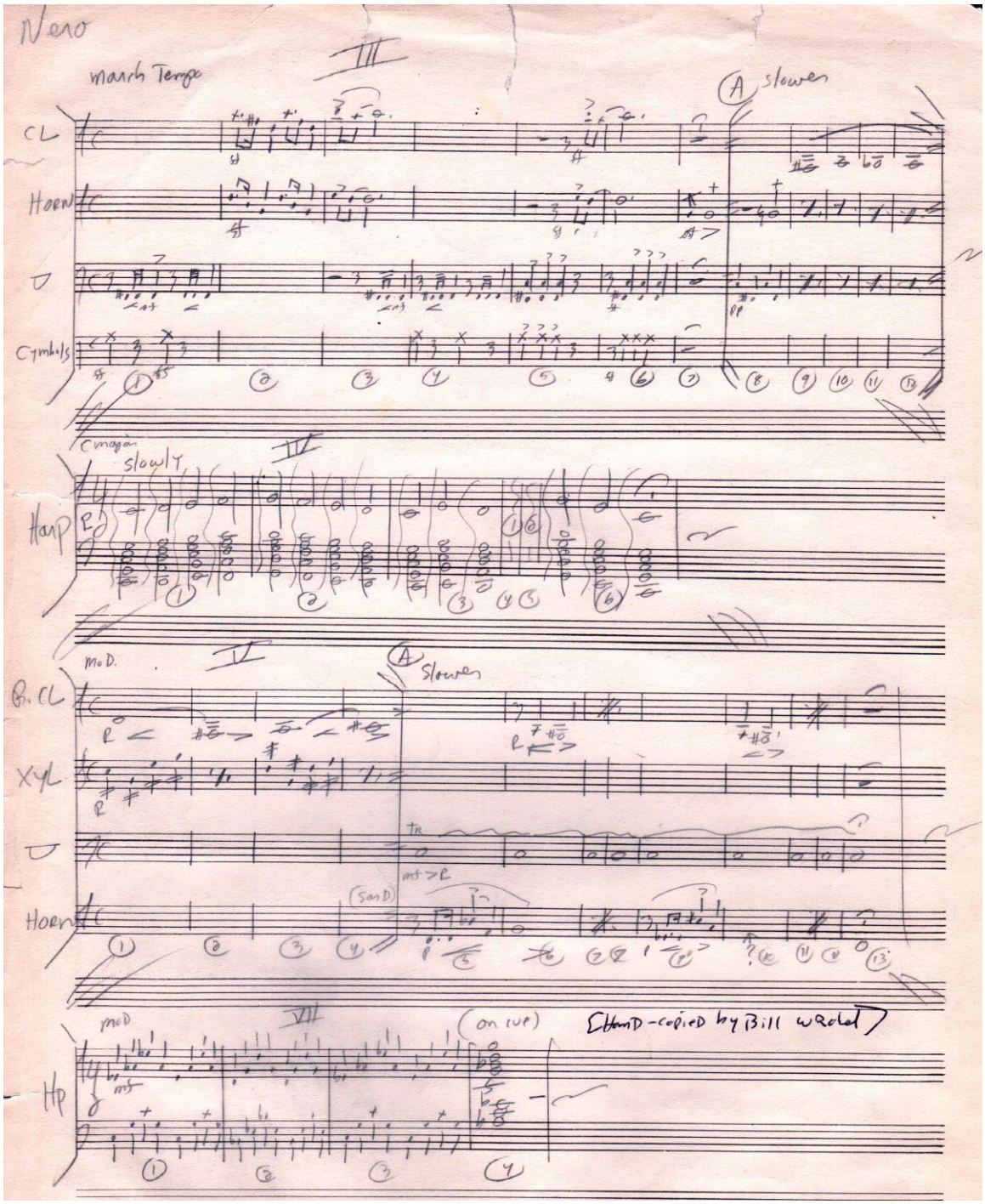
In Bar 22, the clarinet returns playing *p*>Line 1 Eb [written F] rinforzando quarter note to Eb 8th down to small octave Ab [written Bb] half note up to (Bar 23) F rinforzando 8th to Eb 8th *mf* tied to dotted half note decrescendo.

In Bar 24, the horn (not stopped) plays crescendo small octave F# [written middle C# above] dotted quarter note to 8th to dotted quarter note again to 8th to (Bar 25) G rinforzando 8th to F# 8th tied to dotted half note decrescendo. Then the "ad lib" direction is written.

End of cue.

Cue III *March Tempo* in C time, 12 bars. Scene: Nero is carted out into the arena in a black leopard outfit to slaves tied to stakes. Then he leaps out with his sword! Here's a perfect example of how power corrupts; indeed, how absolute power corrupts absolutely.

The cymbal sounds fortissimo the x-headed quarter note (followed by a quarter rest) to another quarter note emphasis (with a quarter rest following). After a quarter rest in Bar 1, the timp sounds two Great octave F# grace notes (notated as 32nd notes) crescendo to *sf* F# quarter note , and also rinforzando-marked (> above the note). After another quarter note rest (on the 3rd beat), the timp sounds another F#-F# grace note figure crescendo to F# quarter note.



In Bar 2, both the clarinet and horn play fortissimo (Line 2 for the clarinet; Line 1 for the horn) G dotted 8th down to E 16th (crossbeam connected notes) down to C quarter note. Repeat these three notes same bar. In Bar 3, they play A rinforzando 8th to G 8th tied to dotted half note. After a half & quarter rest in Bar 3, the timp sounds again the F#-F# grace note to F# quarter note *sf*. In Bar 4, the cymbal sounds the quarter notes on the 1st

and 3rd beats. After a quarter rest, the timp sounds the same three-note ruff (followed by a quarter rest) to another such figure.

In Bar 5, the cymbal sounds three rinforzando-marked quarter notes (followed by a quarter rest). The timp sounds three F#/C rinforzando quarter note dyads (followed by a quarter rest). After a half and quarter rest in Bar 5, the clarinet and horn plays the A rinforzando 8th to G 8th tied to dotted whole note in Bar 6 (followed by a quarter rest). After a quarter rest in Bar 6, the timp again sounds three F#/C quarter notes, and the cymbal sounds three quarter note hits.

In Bar 7, the horn is solo playing middle C grace note *sff* to C stopped whole note decrescendo.

In Bar 8 (*Slower*, section A), Hyland begins to speak about the scene. The timp sounds *pp* C-F#-C-F# quarter notes to end of cue. After a half rest, the stopped horn plays the middle C half note (repeat to end of bar). In Bar 9, the clarinet plays small octave (*chalumeau* rich register) E [written F#] whole note to (Bar 10) G whole note to (Bar 11) Ab whole note to (Bar 12) G whole note. Repeat Bars 8-12 one more time.

End of cue.

Cue IV *Slowly* in 4/2 time, 6 bars. Harp only. Scene: Later in the arena, Nero performs again, this time strumming a lyre and singing quite awfully!

The harp plays *p* (piano) dynamic level a continuous series of *arpeggiando* (vertical wavy line rolled chord) half note and whole note chords. We find the first chord on C maj starting on Great octave C/G and small octave C/E/G (all on the bottom staff) and the middle C half note (on the top staff). Next the harp plays D/A/D/F/A/D (D min) half note rolled chord to E/B/E/G/B(b)/E (E min) to F/C/F/A/C/F (F maj).

In Bar 2, the chromatic ascent continues with G/D/G/B/D/G (g') half note arpeggiando (G maj) back to F maj to E min to D min. In Bar 3, the harp plays the C maj half note rolled chord up to E min half note rolled chord back to D min whole note chord.

Bars 4-5 = Bars 1-2.

In Bar 6, we have (as in the beginning of Bar 2) G maj down to E min half note rolled chords to C maj whole note rolled chord held fermata.

End of cue.

Cue V *Modto* in C time, 13 bars. Scene: Immediately after the song, the cue seques here. The music is in the clear for four bars. By Bar 5 (new, slower section) Hyland returns with comments: "And so on into the night. He didn't sing well, but he sang loud and long. And he had a special arrangement with the coliseum guards: Collect the heads of all those who tried to leave while he was singing!…."

The xylophone sounds *p* quarter note tremolos on Line 2 C down to G up to E and then to G. Repeat next bar. In Bar 3, the xylophone plays Line 2 D down to G back up to D to F trem quarter notes (repeated next bar).

Back in Bar 1, the bass clarinet plays *p* < middle C whole note down to (Bar 2) small octave E whole note decrescendo. In Bar 3, the bass clarinet continues with the small octave G whole note legato to (Bar 4) B whole note decrescendo.

In Bar 5 (section A, *Slower*), the timp is trill rolled *mf* > *p* on the C whole note thru the end of the cue. After a quarter rest, the horn plays *p* crescendo on small octave G dotted 8th note to G 16th up to Eb rinforzando quarter note legato down to Bb quarter note to (Bar 6) middle C whole note. Repeats Bars 5-6 in Bars 7-8. After a quarter rest in Bar 6, the bass clarinet plays *p* < > small octave G quarter note to F# half note (repeat in Bar 8).

In Bar 9, after a quarter rest, the horn plays small octave Ab dotted 8th to Ab 16th up to F# rinforzando quarter note down to D quarter note (silent Bar 10). Repeat in Bar 11. In end Bar 13, the horn plays small octave G whole note held fermata. In Bar 10, the bass clarinet plays the small octave G quarter note to F# dotted half note (repeat in Bar 12).

End of cue.



Cue VI *Moderato* in C time, 8 bars. Scene: After conversing with his mother, Nero goes to see an admiring lady friend and graces her with another song!

The glock plays *p* on quarter notes Line 2 C down to G up to E up to G (repeated next bar) to (Bar 3) D down to G up to D to F (f''), repeated in Bar 4. Meanwhile, the bass clarinet plays *p* < on middle C whole note legato down to E whole note decrescendo. In Bar 3, it plays G whole note crescendo and legato to B whole note decrescendo.

In Bar 4 (A section in 4/2 time, *Slowly*), the harp returns play the *arpeggiando* half note chords. Bar 5 here is copied from Bar 1 of cue IV discussed earlier. In Bar 6, the harp continues on the G maj to E min to C maj back to E min half note rolled chords. In Bar 7, we find Great octave D/A and small octave D/F/A and Line 1 D (D min) whole note chord up to G/D/G/B/D/G (g') whole note rolled chord (G maj). In end Bar 8, the harp plays non-arpeg whole note chord starting Great octave C/G/C/E/G/C (c') held fermata (C maj). Then the harp plays forte a quickly rising glissando starting small octave C up to Line 3 C.

End of cue.

Cue VII *Moderato* in 4/2 time, 4 bars. Scene: Nero's "girlfriend" tries to influence him. He eventually starts to sing again, ending the song on the words "poisons be."

The harp is solo. The top staff plays *mf* rising quarter notes starting Line 1 Eb-Ab to Line 2 Eb back down to Line 1 Ab (repeat same bar) to (Bar 2) D-G-D (d'') down to G (repeat same bar) to (Bar 3) repeat of Bar 1.The bottom staff (bass clef) plays small octave C –G-C (c') back to G (repeat same bar) to (Bar 2) Bb-Eb-Bb down to Eb (repeat same bar) to (Bar 3) repeat of Bar 1. The music stops temporarily at the end of Bar 3, but Herrmann writes above the top staff of Bar 4) "(on cue)" meaning to wait until Nero finishes his song. Then Bar 4 goes into action with the forte strum of Ab/middle C/Eb (bottom staff) and G/Bb/D/G (top staff) whole notes. So we hear a polytonality (or bi-tonality) of the Ab min (Ab/C/Eb) and G min (G/Bb/D).

End of cue.

Cue VIII *Slowly* in C time, 11 bars. Scene: She tells Nero, "I love thee too well, Emperor."

In the grace note, the horn sounds *pp* middle C dotted 8th to C 16th up to (Bar 1) G whole note tied to dotted half note in Bar 2 (followed by a quarter rest). After a quarter rest in Bar 1, the clarinet plays *pp* on Line 2 Eb 8th to Eb 16th up to An half note tied to whole note in Bar 2. After a half & quarter rest in Bar 1, the sound sounds *pp* on Great octave F# dotted 8th to F# 16th up to (Bar 2) small octave C whole note trill roll (*tr*^^^^^^). After a quarter rest in Bar 2, the shakers play *pp* on three rinforzando-marked quarter note tremolos (x-heads on the top staff line with the stems down). In Bar 3, the horn is solo sounding *sfp* > the Db whole note also rinforzando-marked (> above note). The aforementioned instruments are *tacet al fine*.

In Bar 4 (Thomas Hyland returns to speak here), the harp plays as in the first three bars of cue VII but formatted to C time instead of 4/2. So the top staff plays *p* Line 1 8th notes Eb-Ab to Line 2 Eb back to Ab (all four notes are crossbeam connected). Repeat the figure same bar. The bottom staff plays small octave C-G-C-G figure plated twice.

In Bar 5, the top staff plays D-G-D-G played 2X, while the bottom staff plays Bb-Eb-Bb-Eb played twice. In Bar 6, the harp plays middle C-F-C-C 8ths twice (top staff) and Ab-Eb-Ab-Eb (bottom staff). In Bar 7, the top staff plays again D-G-D-G while the bottom staff plays G-C-G (g) down to C.

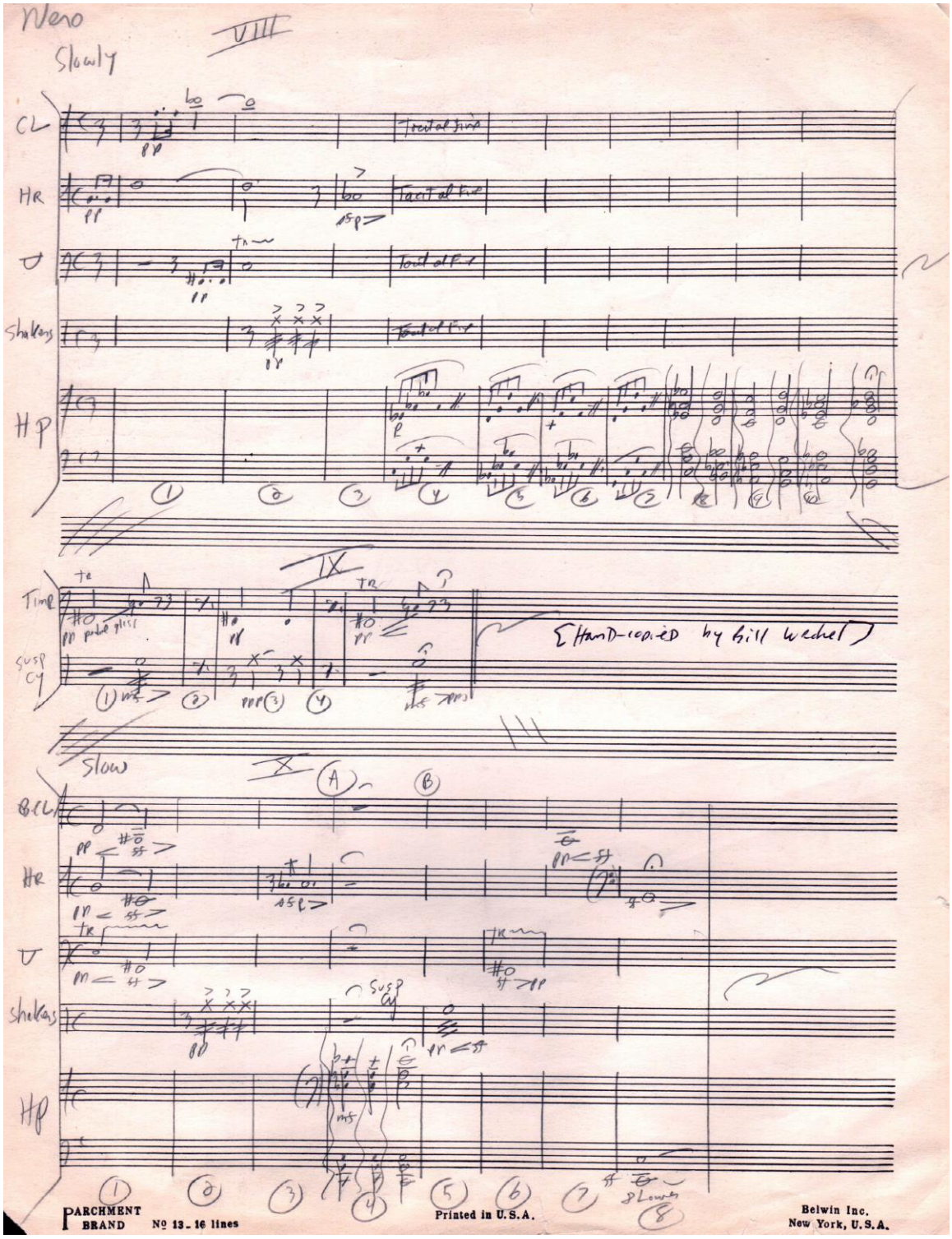
In Bar 8, the harp is now *arpeggiando* starting small octave C/G/C (bottom staff) and Line 1 Eb/Ab/Eb half notes to Bb/Eb/Bb D/G/D half notes. In Bar 9, the harp plays starting Great octave Ab/Eb/Ab and middle C/F/C half notes to G/C/G D/G/D. In Bar 10, the harp plays Ab/Eb/Ab C/Eb/Ab/C (Ab maj) half note rolled chord to G/D/G/Bb D/G/Bb/D (d'') half note chord (G min) held fermata.

End of cue.

Cue IX C time, 5 bars. Scene: Nero kills his stepbrother with poisoned wine.

The timp plays *pp* the F# half note trill and *pedal gliss* line up to C 8th (followed by an 8th and quarter rest). After a half rest, the susp cymbal sounds *mf* > the half note trem (the note head placed in the top staff space).

Bar 2 = Bar 1.



In Bar 3, the timp sounds *pp* the F# quarter note (followed by a quarter rest) to another F# quarter note (followed by a quarter rest). Repeat in Bar 4. After a quarter rest in Bar 3, the susp cymbal responds *ppp* with a

quarter note hit let ring (followed by a quarter rest) to another quarter note soft strike. Repeat next bar.

Bar 5 = Bar 1 (except now there's a fermata hold on the susp cymbal half note trem.

End of cue.

Cue X *Slow* in C time, 8 bars. Scene: Nero visits the oracle who tells him Mother is a threat. Later, the senator Seneca pays off the oracle for a job well done!

The bass clarinet and horn play *pp* < *ff* > middle C half note legato down to F# half note. The timp rolls *pp* < *ff* > on small octave C down to F# half notes. In Bar 2, after a quarter rest, the shakers sound *pp* on three rinforzando-marked x-head quarter note tremolos. After a quarter rest in Bar 3, the horn plays *sfp* > Line 1 Db grace note to Db dotted half note.

In Bar 4 (section A), the harp is *arpeggiando* starting on Great octave C/G/C/Eb/Ab/Eb (Ab maj) quarter note chord played twice to Ab maj half note chord held fermata.

In Bar 5 (section B), the susp cymbal is solo playing *pp* < *ff* the whole note trem. In Bar 6, the timp is trill rolled *ff* > *pp* on F# whole note. In Bar 7, the bass clarinet plays *pp* < *ff* on small octave G whole note. In end Bar 8, the horn (bass clef) plays fortissimo the Great octave C whole note decrescendo, and held fermata. The harp (bottom staff) also sounds the Contra octave and Great octave C whole notes fortissimo, let ring.

End of cue.

Cue XI This cue is copied from cue II. It is played at the start of the Second Act.

Cue XIII *Slow molto sost* in C time, 5 bars. Scene: Nero and Mother. He tries to poison her with sweets.

As the horn sounds *pp* small octave F [written G] dotted half note decrescendo (followed by a quarter rest), the clarinet plays *pp* 8th notes

starting small octave Eb up to Ab up to Line 1 Eb back down to Ab (crossbeam connected), repeated same bar.

In Bar 2, the horns sounds Eb dotted half note (followed by a quarter rest), and the clarinet plays D-G-D (d') back down to G 8th note figure (repeat same bar).

Bars 3-4 = Bars 1-2.

In Bar 5, the horns sounds F dotted half note, followed by a quarter note held fermata. The clarinet plays Eb-Ab 8th notes up to Line 1 Eb quarter note to D half note held fermata.

End of cue.

Cue XIV *Slow* in C time, 4 bars. Scene: Same scene but its conclusion: She eats away because she was warned of the poison attempt and had taken an antidote just prior to eating the sweets. Nero refuses to eat the sweets she then offers him! Then the music starts.

The clarinet plays *pp* < > small octave D legato up to F# half notes (repeated next bar), while the *sord* horn plays Bb up to Line 1 D half notes (repeated next bar). The timp is trill rolled on F# up to C [tritone interval again] half notes (repeated next bar).

In Bar 3, shakers are trem on three x-head quarter notes rinforzando (followed by a quarter rest).

In Bar 4, the clarinet plays *pp* the small octave E [written F#] whole note held fermata. The horn plays small octave Ab whole note (held fermata), and the timp is rolled on small octave C whole note, held fermata. Combined we hear the Ab augmented triad.

End of cue.

Cue XV *Moderato* in ¾ time, 6 bars. Scene: Nero's mentor, Senator Seneca, advises him to write to Mother and tell her that, for the best of Rome, she should commit suicide! After all, that technique worked several times in the past with other victims. So Seneca says the words while Nero writes: "And since, Mother, it appears you are trying to have me slain, for

the good of all of us and the State, I, Nero, Emperor & faithful son, do request your death. This gift I enclose (small knife of gold) for slitting. Your loving son, Nero."

In the grace bar, the harp plays *mf* < on the bottom staff rising 16th notes starting small octave A-B-C-D (d') to (Bar 1) E half note sounded forte and let vibrate (followed by a quarter rest). After a half rest in Bar 1, the clarinet responds *mp* < starting small octave A-B-C-D 16th notes to (Bar 2) E rinforzando half note (followed by a quarter rest).

After a half rest in Bar 2, the harp now plays Line 1 rising 16ths (top staff) D-E-F-G to (Bar 3) A half note forte and let vibrate (followed by a quarter rest). After a half rest in Bar 3, the clarinet plays legato lowest D-E-F-G to (Bar 4) A rinforzando half note decrescendo (followed by a quarter rest). After a half rest in Bar 4, the harp plays rising 16ths starting Great octave F-G-A-Bb to (Bar 5) small octave C half note and then down to Contra octave and Great octave F quarter notes played fortissimo and let vibrate. The harp is silent in end Bar 6. After a half rest in Bar 5, the clarinet plays forte small octave F quarter note tied to dotted half note in Bar 6 held fermata, > *pp*.

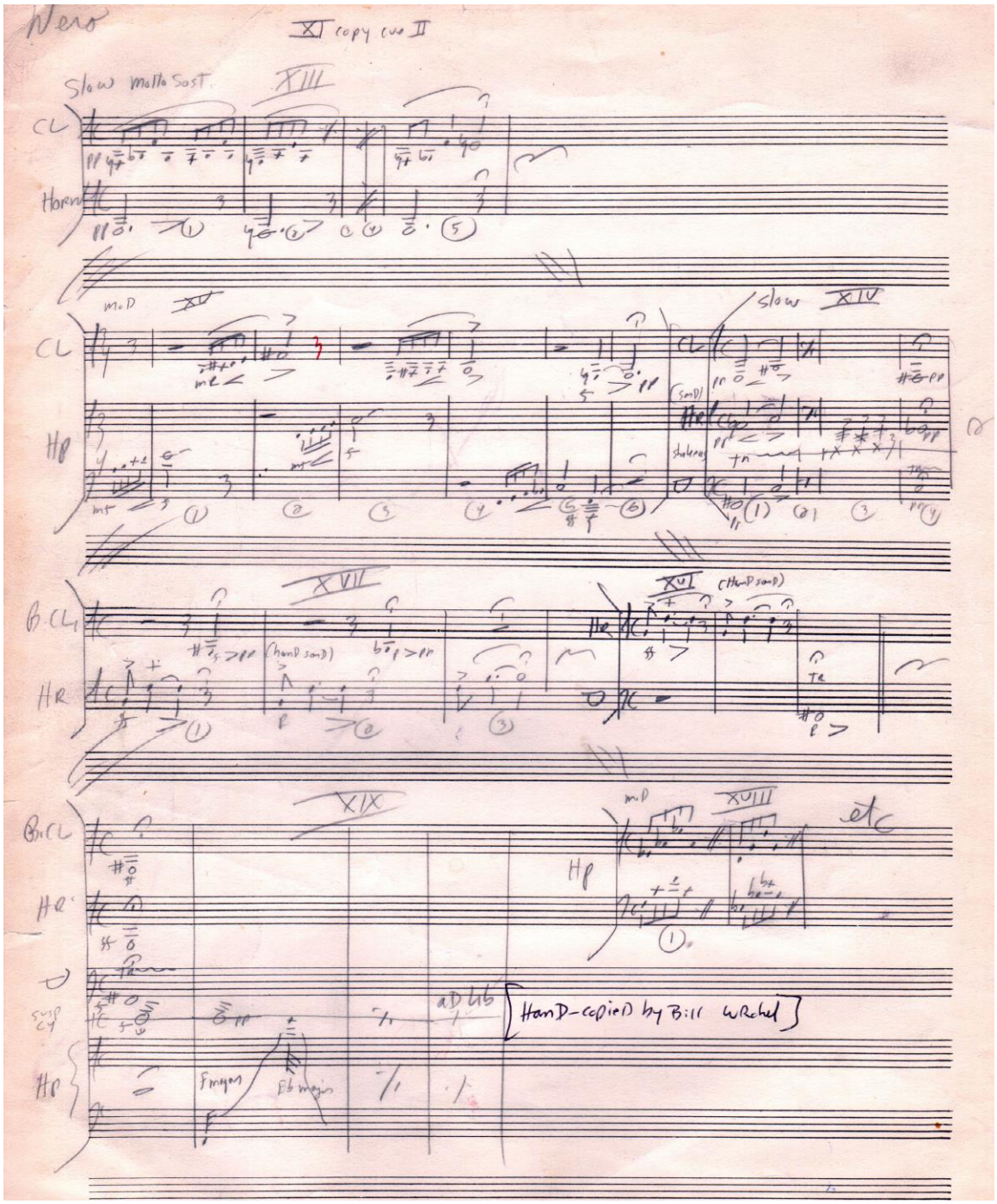
End of cue.

Cue XVI C time, 3 bars. Scene: Immediately after the letter is dictated, Seneca states: "Now put your seal to it, and I'll have a slave take it over right away." The music then starts.

The horn plays *ff* > middle C rinforzando 8th up to stopped (+ sign over note) G dotted quarter note tied to quarter note (followed by a quarter rest held fermata). In Bar 2, the horn "*(hand sord)*" plays the Bar 1 notes. In Bar 3, the timp is solo playing *p* > the Great octave F# whole note held fermata.

End of cue.

Cue XVII C time, 3 bars. Scene: Mother writes back that she will not kill herself!



The horn once again plays the notes and pattern given in Bars 1-2 of the previous cue. In Bar 3, the horn plays Line 1 G rinforzando 8th up to Line 1 C dotted quarter note tied to half note, held fermata. After a half and quarter rest in Bar 1, the bass clarinet plays *f* > *pp* small octave F# quarter note held fermata. After a half & quarter rest in Bar 2, the bass clarinet

plays AB quarter note *p* > *pp* held fermata. The bass clarinet is silent in end Bar 3.

End of cue.

Cue XVIII *Moderato* in C time, 13 bars. Scene: Nero in a fake tender moment swears that he no longer wishes to have her killed, and arranges a boat trip for her. Like cue VII and cue VIII, the harp top staff plays (this time 8th notes, not quarter notes as in cue VII) Line 1 Eb-Ab up to Line 2 Eb back down to Ab (crossbeam connected notes). Repeat the figure in the same bar. The bottom staff plays small octave F-C-F (f') back down to middle C (repeat figure same bar).

In Bar 2, the top staff plays Line 1 D-G-D-G in that pattern played twice, while the bottom staff plays Eb-Bb-Eb-Bb. In bar 3, the top staff plays middle C-F-C back down to F, while the bottom staff plays Great octave Ab-Eb-Ab-Eb. Etc.

In Bar 9, the harp starts to play a series of half note *arpeggiando* half note chords. We find the bottom staff playing small octave C/G/C (c') and the top staff plays Line 1 Eb/Ab/Eb half notes. Etc.

Cue XIX C time, 4 bars. Scene: The ship was designed to have its bottom collapse five miles out to sea. Everybody drowns except Mother!

As the ship starts to sink, the bass clarinet presents a fortissimo small octave F# whole note sound (held fermata), as well as the timp sounding the F# trill roll. The horn plays *ff* the small octave C whole note held fermata. Note the tritone again of C-F#. The susp cymbal sounds forte the whole note trem.

In Bar 2, the susp cymbal plays the whole note trem but now *pp* to end of cue ("ad lib"). In Bar 2, the harp plays (Mother swimming) the F major ascending glissando starting Great octave F up to Line 3 Eb major descending gliss. Repeat to end of cue ("ad lib") or fade-out.

End of cue.

The finale cue is a mix of cue III, cue VII, etc.

William Conrad was heard as Nero, but his voice was altered in such an inspiring way that you wouldn't immediately recognize it!

****


8-31-53 [Cinema Classics]
"Your Loving Son, Nero"
Nero
-1-
B. Herrmann
(SMiTch)
Moderato ♩=85
3 Cls
B Cl
Glock
Harp I
Harp II
I
II
V
Vc
Cb
Sali
Rall
(Tu C major)
(cont)
[Orchestration modifications by Bill Wrobel]
Adagio ♩= 65
(1) Bass Clarinet
Horns
Solo
Timp
Rall
(cont)

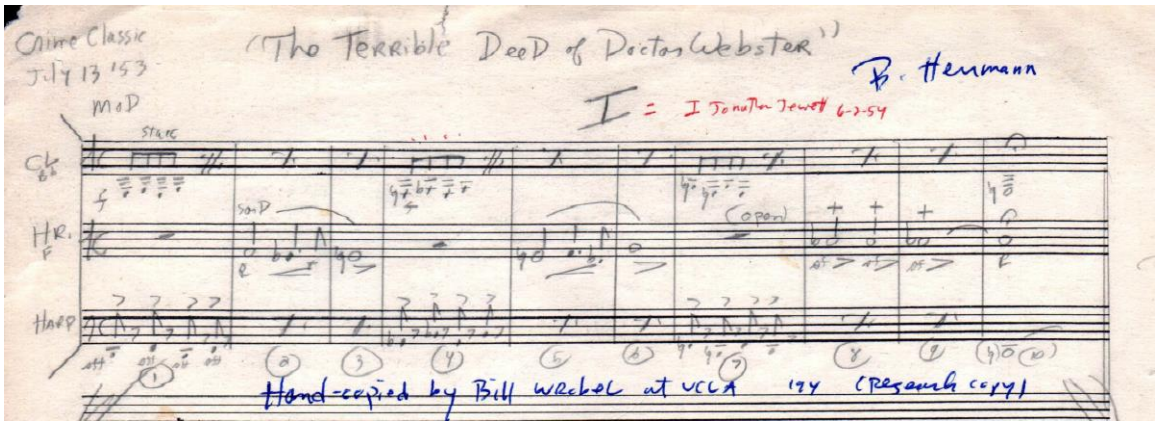

Nero
-2-
B. Herrmann
Largo
(To clarinet III)
Cls
B♭Cln
Hns
Shakers on Tambourine
Hrp I
Hrp II
Vc+cB
[Orchestrations+modifications by Bill Werbel]



EP 5 "THE TERRIBLE DEED OF DOCTOR WEBSTER"

Box 1, Folder 5. Broadcast July 13, 1953. Full score & parts. Instrumentation: clarinet/bass clarinet, horn, and harp. Story Setting: Thanksgiving Week 1849.

This is another Top ten episode featuring music that was later self-borrowed, not only for another *Crime Classics* episode ("Mr. Jonathan Jewett: How, Most Peculiarly, He Cheated The Hangman"), but for cues in his first Alfred Hitchcock feature, **The Trouble With Harry**.



Cue I *Moderato* in C time, 10 bars. Scene: Thomas Hyland says: "Listen…." Here the music begins to underscore Hyland's subsequent monolog. "The man….is doctor of medicine at Harvard University…..Quite an educated man, a scholar. He has just turned on the faucet for a reason: He has just dissected a colleague, and he needs to wash away the blood…The dissector's name, John W. Webster; the dissectee's, George Parkman. Dr. Webster has just committed murder because Dr. Parkman was a stubborn man to the very end…."

In Bar 1, the clarinet in Bb plays *stacc* (staccato) and *f* (forte or loud) small octave register 8th notes D-F-D-F (crossbeam connected notes) to another D-F-D-F figure same bar. Repeat next two bars. The harp sounds *sff* Great octave rinforzando D 8th (followed by an 8th rest) up to D 8th (followed by an 8th rest) back to D rinforzando-marked 8th *sff* (followed by an 8th rest) up to F rinforzando 8th (followed by an 8th rest). Repeat thru Bar 3.

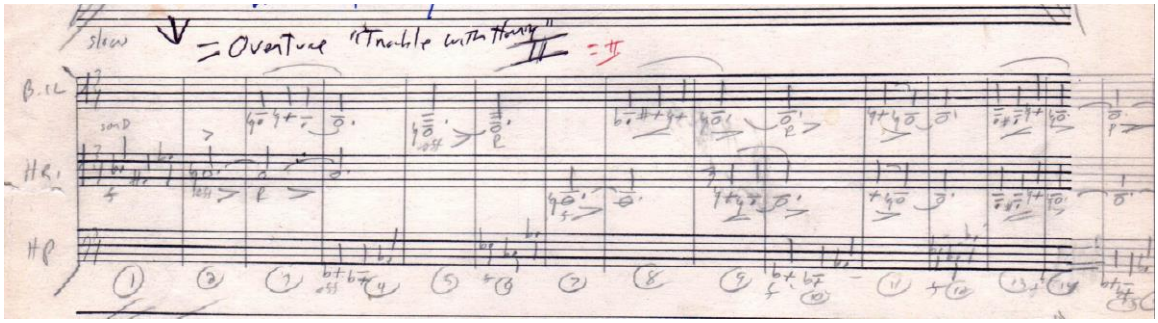
In Bar 2, the *sord* (muted) horn plays *p* < small octave Bb [written F a P5 interval above] half note to Ab dotted quarter note to F [written middle C] to (Bar 3) A whole note decrescendo (all notes played under the legato slur).

In Bar 4, the clarinet plays small octave staccato 8th notes Eb-Gb-Eb-Gb (crossbeam connected). Repeat figure same bar, and repeat bar next two bars. The harp plays rinforzando Gb 8th (followed by an 8th rest) up to Bb 8th (with an 8th rest). Repeat pattern same bar, and repeat next two bars. In Bar 5, the horn returns on the small octave A [written E] half note to Bb dotted quarter note to Gb 8th to (Bar 6) middle C [written G] whole note decrescendo.

In Bar 7, the clarinet plays small octave A-F-A-F 8ths figure (repeated same bar). Repeat thru Bar 9. In end Bar 10, it plays lowest D whole note held fermata. The harp in Bar 7 plays G rinforzando 8th (followed by an 8th rest) to D rinforzando 8th (followed by an 8th rest). Repeat notes same bar, and repeat thru Bar 9. In Bar 10, the harp plays Great octave D whole note let vibrate and held fermata.

In Bar 8, the *open* and stopped (+ sign over notes) horn plays *sf* two Line 1 Db half notes to (Bar 9) Db stopped whole note *sf* > tied to whole note in Bar 10, played *p* and held fermata.

End of cue.



Cue II *Slow* in 3/4 time, 16 bars. Scene: After the announcer presents Thomas Hyland, the music plays in the clear for five bars, and then Hyland states: "The place is the Massachusetts Medical College on Grove Street in Boston in the year 1849…On the afternoon of November 23, Dr. Webster had a visitor—a man much taller and heavier than him, a man of scholastic bearing….His name: Dr. George Parkman, doctor, lecturer, creditor." He visits Webster to demand his money that he lent him, $450 as mortgage on his property. Webster turned around and mortgaged it again for $600 to someone else.

This cue was self-borrowed as cue X in "Mr. Jonathan Jewett." The opening bars were also borrowed for the opening bars in the "Overture" to **The Trouble With Harry**, composed a year and a half later. It was also used in *The Indian Suite* cue, "Echo I," Bars 1-16, composed July, 1957.

In Bar 1, the *sord* horn plays forte Line 1 Eb [written Bb a P5 above] quarter note down to small octave B [written Line 1 F#] quarter note up to

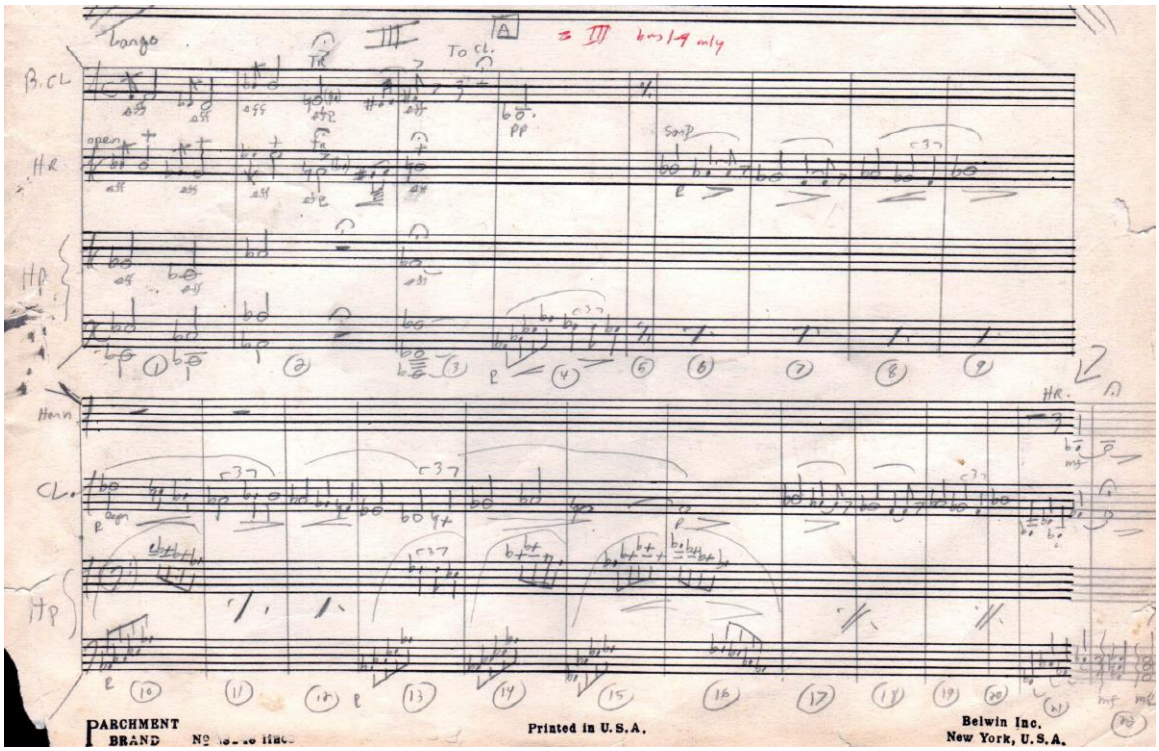
Line 2 Ab [written Line 2 Eb] quarter note down to (Bar 2) rinforzando-marked (> over note) D [written A] dotted half note *sff* > and tied to dotted half note next bar (*p* dynamic level) and tied to dotted half note in Bar 3.

In Bar 3, the bass clarinet plays small octave A [written B] quarter note to Bb [written C] quarter note back to A quarter note tied to dotted half note in Bar 4. In Bar 4, the harp plays *sff* Great octave register Eb down to Cb up to Ab quarter notes. In Bar 5, the bass clarinet finishes the assumed phrase with small octave D dotted half note *sff* > and tied to dotted half note in Bar 6. In Bar 6, the harp plays small octave Eb-Cb-Ab quarter notes. In Bar 7, the horn finishes the phrase with the small octave D dotted half note *f* > tied to dotted half note in Bar 8. In Bar 8, the bass clarinet plays small octave Ab-B-Bb quarter notes crescendo to (Bar 9) A dotted half note decrescendo. After a quarter rest in Bar 9, the horn plays small octave F quarter note to E quarter note tied to dotted half note in Bar 10. In Bar 10, the harp plays forte Great octave Eb-Cb-Ab quarter notes.

In Bar 11, The bass clarinet plays Bb quarter note to A half note tied to dotted half note next bar, while the horn plays small octave F quarter note to E half note tied to dotted half note next bar. In Bar 12, the harp plays small octave Eb-Cb-Ab quarter notes.

In Bar 13, the bass clarinet plays F-E-Bb quarter notes to (Bar 14) A dotted half note tied to dotted half notes next two bars (held fermata in Bar 16). The horn plays small octave C-C#-F quarter notes to (Bar 14) E dotted half note tied thru Bar 16. The harp in Bar 15 plays Great octave Eb-Cb-Ab quarter notes.

End of cue.



Cue III *Largo* in C time, 22 bars. Scene: The music starts immediately after Webster kills his colleague.

The killing theme of Doc Webster reappears as in Bar 2, but grace notes are added to the pattern. The bass clarinet and *open* and stopped horn plays *sff* Line 1 Eb *acciaccatura* (grace note) to Eb half note to Cb grace note *sff* to Cb half note up to (Bar 2)Ab grace note to Ab half note down to rinforzando D half note trill (et Eb) *sfp* and held fermata. Then they play C#-D grace notes to (Bar 3) E 8th note *sff* for the bass clarinet (followed by rests), and E stopped whole note for the horn, held fermata.

Back in Bar 1, the harp plays half notes Great octave/small octave/Line 1 Eb down to Cb half notes *sff* up to (Bar 2) Ab half notes (followed by a half rest held fermata). In Bar 3, the harp plays Contra/Great/small octave/Line 1 Fb whole notes [enharmonic E] *sff* let vibrate and held fermata.

In Bar 4 (Section A), Hyland returns to speak: "And so Doctor Webster killed Doctor Parkman. And, as I've indicated, Doctor Parkman died hard…." The bass clarinet plays *pp* on small octave Ab dotted half note (repeated next bar). The harp (bottom staff) plays *p* < rising 8th notes

starting Great octave Ab-Cb-Eb-Ab (crossbeam connected) down to "3" triplet value Fb quarter note to triplet value Fb 8th note to Eb quarter note. Repeat thru Bar 9.

Starting in Bar 6, the muted (*sord*) horn plays the melody line passage thru Bar 9. We find the horn playing *p* > Line 1 Eb [written Bb] half note to Db quarter note tied to 8th note (followed by an 8th rest). In Bar 7, the horn plays middle Cb half note to Bb quarter note tied to 8th note (with an 8th rest). In Bar 8, the horn plays crescendo Db half note to "3" triplet value Cb half note to Bb triplet value quarter note up to (Bar 9) Eb whole note decrescendo.

In Bar 10, the harp plays rising to falling 8th notes starting Great octave Ab-Cb-Eb-Ab (Ab min) with the four notes crossbeam connected up to descending figure notes starting Line 1 F-Eb-Cb-Ab (F half dim 7th). Repeat thru Bar 12. In Bar 13, the harp plays Ab-Cb-Eb-Ab rising 8ths down to "3" triplet value Fb quarter note to triplet value Fb 8th to Eb quarter note. In Bar 14, the harp plays again rising Ab-Cb-Eb-Ab up Line 1 Cb-Eb-Cb-Ab. In Bar 15, the harp plays Great octave Fb-Cb-Eb-Fb up to Ab-Cb-Ab-Cb to (Bar 16) descending 8ths starting Line 1 Fb-Eb-Cb-Ab to small octave Fb-Eb-Cb-Ab. Repeats Bars 15-16 in Bars 17-18 and also 19-20.

Back in Bar 10, the clarinet takes over the melody line playing *p espr* and crescendo Line 2 Cb half note to Bb to Ab quarter notes to (Bar 11) "3" triplet value Gb half note to triplet value Ab quarter note to normal Ab half note decrescendo. These two bars are played under the legato slur. In Bar 12, the clarinet continues with the Gb half note to Fb to Eb quarter notes to (Bar 13) Db half note to "3" triplet value Line 1 Cb half note to Bb quarter note. These two bars are played legato. In bar 14, the clarinet plays Line 1 Fb to Gb half notes down to Eb whole note tied to whole note in Bar 16, *p* >. In Bar 17, the clarinet resumes with the Line 1 Ab half note to Gb quarter note tied to 8th note decrescendo (followed by an 8th rest). In Bar 18, the clarinet plays Fb half note to Eb quarter tied to 8th (with an 8th rest). In Bar 19, we find Gb half note to "3" triplet value Fb half to Eb quarter notes up to (Bar 20) Ab whole note.

In Bar 21, the clarinet plays the Doc Webster (or Trouble With Harry) theme of small octave Fb up to Cb down to Ab quarter notes up to Line 1 Eb quarter note tied to whole note in Bar 22 held fermata and decrescendo. The harp plays Great octave Fb up to Cb down to Ab up to Eb quarter notes.

After a half & quarter rest in Bar 21, the horn plays *mf* > small octave Eb quarter note tied to whole note next bar, held fermata and decrescendo. After a quarter rest in end Bar 22, the harp plays *mf* arpeggiando quarter notes Ab/Cb/Eb to mezzo-piano arpeggiando half notes Ab/Cb/Eb (held fermata).

End of cue.



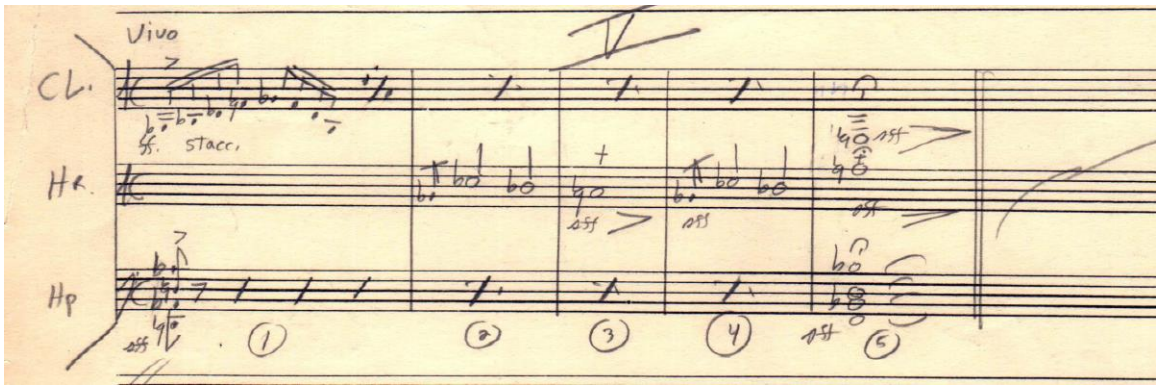
Cue IV *Slow* in 6/8 time, 8 bars. Scene: A woman admirer/student of Doc Webster knocks on his door at the wrong time! She has come to get her tickets for a lecture. He gives her the tickets and curtly tells her to get out. She storms out the door in a huff. The music starts.

The ostinato pattern played here is the same used in "The Nets" cue of **Jason & The Argonauts**. The *open* horn plays fortissimo (*ff*) delayed triplet Line 1 Eb [written Bb a P5 interval above] dotted 8th to Eb 16th to Eb 8th (crossbeam connected notes) to Eb-Eb-Eb 8ths figure (crossbeam connected). Repeat thru Bar 7.

In Bar 3, the harp plays Contra and Great octave Fb dotted half notes *sff* (let ring curve lines extending out) on the bottom staff, and small octave Fb on the top staff (on the 3rd leger line below the staff). The bass clarinet plays *sff* > on small octave dotted half note.

In Bar 4, the harp plays Great & small octave Cb and Line 1 Cb dotted half notes, and the bass clarinet plays Line 1 or middle Cb dotted half note. Continuing the progression, they go down to Ab in Bar 5 up to (Bar 6) Fb to (Bar 7) Eb. In end Bar 8, the horn is solo playing *sff* > on the stopped Line 1 E [written B] dotted half note held fermata.

End of cue.



Cue V *Vivo* in C time, 5 bars. Scene: Doc petitions Mr. Littlefield, the old-timer janitor, to help him find a good hiding place. The janitor asks a few questions and then says, "Come follow me" and the music starts.

The clarinet plays another ostinato (repeat) figure set. We find *ff* rising 16th notes, the first note of the first four-note figure being rinforzando-marked small octave register Fb up to *stacc.* (staccato) Ab-Cb-Eb (Fb maj), all four notes connected by two crossbeams up to descending figure notes starting Line 1 Fb-Eb-Cb-Ab. Repeat these two 16th note figures same bar, and repeat Bar 1 thru Bar 4.

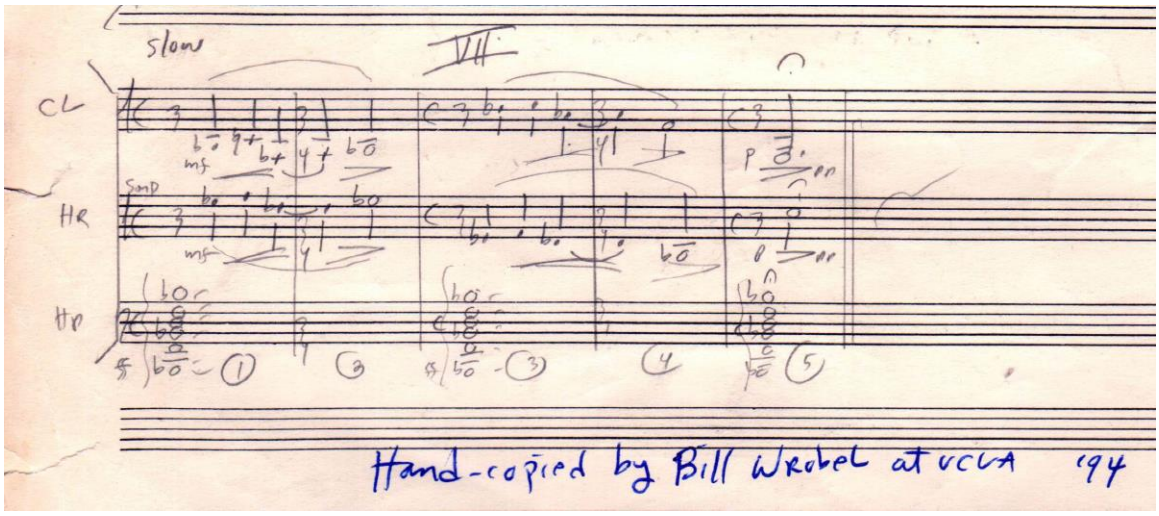
The harp plays *sff* rinforzando 8th notes starting Great octave D/Ab/D/Ab (followed by an 8th rest) played 4X in Bar 1, and repeated thru Bar 4.

In Bar 2, the horn plays grace note middle Cb [written Gb above] up to Fb [written Cb] half note to Eb half note down to (Bar 3) D stopped whole note *sff* >. Bar 4 repeats Bar 2.

In end Bar 5, the clarinet on the top staff plays *sff* > small octave D whole note held fermata. The stopped horn plays Line 1 Bb whole note held

fermata. The harp plays fermata-held whole notes starting Great octave F/Bb/D/Bb (Bb maj) let ring.

End of cue.



Cue VII *Slow* in C time, 5 bars. Scene: The janitor shows him a storage room. Doc says, "It's a large room, isn't it? Let's go inside." The music starts.

The harp plays fortissimo an *arpeggiando* whole note chord let vibrate on notes starting Contra octave Bb/F/Bb/D/F/Bb (Bb maj again). After a quarter rest, the clarinet plays *mf* < on small octave Ab to Bb quarter notes down to Gb quarter note tied to (Bar 2 in 3/3 time) quarter note, and then Ab half note decrescendo. All notes are played under the legato slur. The *sord* horn plays the same notes but Line 1 register.

In Bar 3 (in C time again), the harp is rolled chord on the same Bb maj whole notes. After a quarter rest, the horn and clarinet change the register pitch of their respective notes compared to the previous notes. So the clarinet plays Line 1 Ab to Bb quarter notes to Gb quarter note tied to (Bar 4 in ¾ time) quarter note, and then down to the Eb half note. The horn plays same but small octave register.

In end Bar 5, the harp again is *arpeggiando* on Bb major as given before, but now held fermata. After a quarter rest, the clarinet plays *p* > *pp* on small octave F dotted half note held fermata. After a quarter rest, the horns plays *p* > *pp* on Line 1 F dotted half note held fermata.

End of cue.

Cue VIII *Slow* in C time, 5 bars. Scene: The janitor wants to go home but Webster says, “A few more places, Mr. Littlefield,” and then the music starts.

The bottom staff of the harp is *arpeggiando* on Contra octave Bb/Great octave F/Bb whole notes (repeat thru Bar 5 but held fermata in Bar 5). The top staff plays small octave descending quarter notes Bb-Ab-Gb-F (repeat thru Bar 5 but the F quarter note is held fermata there). The horn plays forte on small octave C dotted half note (followed by a quarter rest). Repeat to end of cue.

The clarinet plays *pp* < small octave Bb [written middle C] dotted half note legato to Cb quarter note to (Bar 2) Db half note legato to Eb half note (decrescendo that bar). In Bar 3, the clarinet continues on the Bb dotted half note legato to Ab quarter note crescendo down to (Bar 4) D whole note [written E] decrescendo and tied to D whole note in end Bar 5, held fermata.

End of cue.



Cue IX *Slow* in C time, 4 bars. Scene: Hyland describes how Webster finished his work in disposing of the body at 2 a.m.

The harp and horn repeats the first two bars of the previous cue. The clarinet plays *mf* on small octave F dotted half note (followed by a quarter rest). Repeat next bar. In Bar 3, the harp top staff repeats the quarter note

descent of small octave Bb-Ab-Gb-F. The clarinet plays *p* > *pp* small octave D whole note tied to whole note next bar (held fermata). The horn plays as such on small octave Bb [written Line 1 F].

In end Bar 4, the bottom staff of the harp is rolled chord on whole notes Bb/F/Bb/D (d) and held fermata.

End of cue.



Cue X *Slow* in ¾ time, 15 bars. Scene: next morning, Doctor Webster gives the janitor $10 as a gesture of appreciation. They shake hands, and the music starts (played in the clear throughout since this is the final cue of Act I).

The harp is *arpeggiando mp* on dotted half notes starting Great octave F/small octave C/F/A/Line 1 C/E (F maj). In Bar 2, the harp is also rolled chord on F/D/F/Ab/C/D (D half dim 7th) dotted half notes. Bars 3-4 = Bars 1-2 for the harp.

The horn in Bar 1 plays *p dolce* < Line 1 quarter notes E-D-C [written B-A-G] to (Bar 2) D quarter note to E half notes. These five notes are played under the legato slur/curve line. In Bar 3, the horn plays E-D-C quarter notes to (Bar 4) rising quarter notes D-E-F.

The bass clarinet in Bar 1 plays *p* < on small octave F dotted half note legato to (Bar 2) Ab dotted half note decrescendo. In Bar 3, it plays F dotted half note crescendo and legato down to (Bar 4) D dotted half note decrescendo to (Bar 5) G dotted half note (these last three notes are played legato).

In Bar 5, the harp is rolled chord on dotted half notes starting Great octave C/G/E/G/C/E (e') or C maj tonality. In Bar 6, we find E/B/E/G/B/E (E min) to (Bar 7) F/C/F/A/C/E (F maj) to (Bar 8) C/G/C/E/B/E (C maj 7) dotted half notes held fermata.

In Bar 5, the horn plays Line 1 E half note decrescendo to D quarter note crescendo to (Bar 6) E half note to D quarter note to (Bar 7) E half note decrescendo to F quarter note legato to (Bar 8) E dotted half note decrescendo and held fermata.

In Bar 6, the bass clarinet plays small octave E [written F#] dotted half note legato and crescendo to (Bar 7) F dotted half note decrescendo to (Bar 8) G dotted half note decrescendo and held fermata.

In Bar 9 (section B), the horn is solo playing forte crescendo on Line 1 D [written a] quarter note down to Bb quarter note up to (now stopped) E quarter note tied to half note in Bar 10 (followed by a quarter rest). Also in Bar 10, the bass clarinet returns (silent in Bar 9) playing small octave D rinforzando 16^{th} up to Bb dotted 8^{th} figure tied to Bb half note. After a quarter rest, the harp is rolled chord fortissimo on half notes starting Great octave D/Bb/D/F/Bb/D (d') or Bb maj tonality.

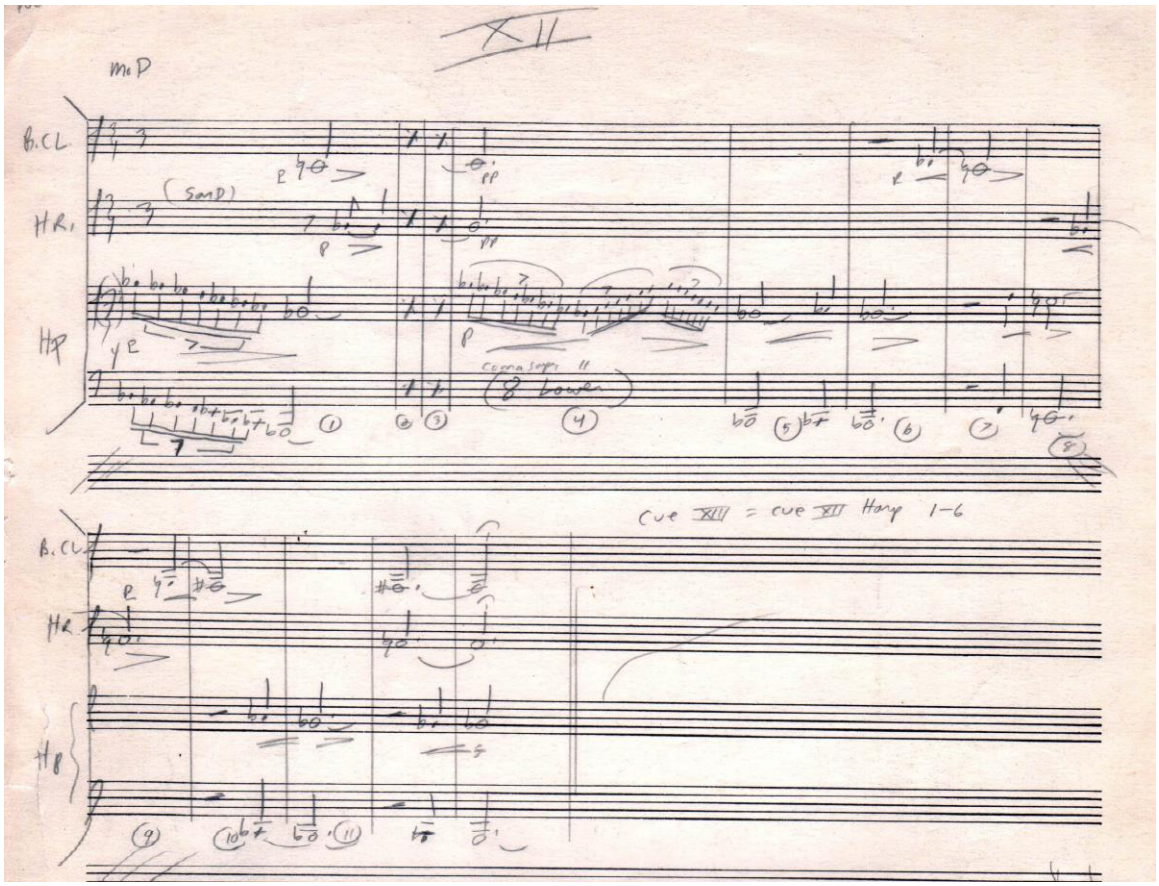
In Bar 11, the horn is temporarily solo again playing forte crescendo on D down to Bb up to F quarter notes to (Bar 12) F dotted 8^{th} down to D 16^{th} figure up to G half note decrescendo. After a quarter rest in Bar 12, the bass clarinet plays *ff* small octave Eb half note. After a quarter rest in Bar 12, the harp is rolled chord on Great octave Eb/Bb/small octave Eb/G/Bb/Eb/G (Eb maj) half notes.

In Bar 13, the horn is again solo playing crescendo quarter notes Line 1 Eb up to A down to F# up to (Bar 14) Bb dotted half note fortissimo and tied to dotted half note in end Bar 15 (held fermata). After a quarter rest in Bar 14, the bass clarinet plays *ff* small octave F# rinforzando 16th up to middle C# dotted 8th tied to quarter note. After a quarter rest in Bar 14, the harp is rolled chord *ff* on half notes Gb/Db/Gb/Bb/Db/Gb/Bb (Gb maj).

In Bar 15, after a quarter rest, the bass clarinet plays small octave D rinforzando 16th up to Bb dotted 8th tied to quarter note held fermata. After a quarter rest, the harp is rolled chord on D/F/Bb/D/F/Bb/D/F/Bb (Bb maj) and held fermata.

End of cue.

Cue XI = Cue III. After station break, Act II commences with Hyland stating: "Let's talk about Boston for a moment…."



Cue XII *Moderato* in ¾ time, 13 bars. Scene: An inspector calls on the Webster family on Thanksgiving Day, enquiring if the good Doctor knew where Doctor Parkman might be.

The harp plays *p* descending "7" septuplet 16th notes Great and small octave Bb-Ab-Gb-F-Eb-Db-Cb decrescendo to Contra and Great octave Bb half note let ring. Repeat next two bars. After a quarter rest, the bass clarinet plays *p* > small octave Bb [written middle or Line 1 C] half note. Repeat next two bars. After a quarter and 8th rest, the *sord* (muted) horn plays middle Cb [written Gb] 8th note tied to quarter note. Repeat next two bars.

In Bar 4, the harp plays descending to ascending to descending septuplet figures *p* < > of Bb-Ab-Gb-F-Eb-Db-Cb to ascending Bb-Cb-Db-Eb-F-Gb-Ab to descending figure notes. The bass clarinet and horn in Bar 4 actually play the tied dotted half notes pianissimo from their respective notes in Bar 3.

In Bar 5, the harp settles on Contra and Great octave Bb half notes to Cb quarter notes crescendo to (Bar 6) Bb dotted half notes. After a half rest in Bar 6, the bass clarinet plays middle Cb quarter note *p* < to (Bar 7) Bb dotted half note. After a half rest in Bar 7, the harp plays Great and small octave F quarter notes crescendo to (Bar 8) E dotted half notes decrescendo. After a half rest in Bar 8, the horn plays middle Cb quarter note crescendo and legato to (Bar 9) Bb dotted half note (or half note followed by a quarter rest—not sure). After a half rest in Bar 9, the bass clarinet plays small octave F quarter note *p* < legato to (Bar 10) E dotted half note decrescendo (or half note followed by a quarter rest). After a half rest in Bar 10, the harp plays Great and small octave Cb quarter note crescendo to (Bar 11) Bb dotted half notes. In Bar 12, the bass clarinet plays small octave E dotted half note tied to dotted half note in end Bar 13. The horn plays small octave Bb dotted half note tied to next bar and held fermata. After a half rest, the harp plays Bb quarter notes crescendo to (Bar 13) Bb dotted half notes forte, and held fermata.

End of cue.

Cue XIII = Cue XII (Bars 1-6, harp only). Scene: Mr. Littlefield is suspicious while talking with his wife and decides to confide with another doctor on the staff.



Cue XIV *Moderato* in C time, 11 bars. Scene: The other doctor says it's time for action, and they go see Doctor Bigelow to consult as well. In bar 4, Hyland returns stating: "Forces gather. Forces conspiring to destroy Doctor Webster…."

The bass clarinet plays *sff* > small octave Eb whole note. The horn plays Great octave Bb [written small octave F] whole note *sff* decrescendo. After a quarter rest, the harp plays fortissimo two 8th note chords starting Great octave Eb/Bb/Eb/Gb/Bb (Eb min) to Fb/Cb/Fb/Ab/Cb (Fb maj) quarter notes to Eb min quarter notes as given.

In Bar 2, the bass clarinet plays *sff* > E whole note small octave register, while the horn plays B. After a quarter rest, the harp plays two 8th note chords Fb/Cb/Fb/Ab/Cb to Gb/Db/Gb/Bb/Db (Gb maj) quarter note chord to Ab/Eb/Ab/Cb/Eb (Ab min) quarter note chord.

In Bar 3, the bass clarinet and horn repeats Bar 1. After a quarter rest, the harp plays two quarter note chords Eb/Bb/Eb/Gb/Bb (Eb min), followed by a quarter rest.

In Bar 4, after an 8th rest, the horn plays *sff* > on middle Cb stopped 8th note tied to dotted half note. After a half and quarter rest, the bass clarinet plays *pp* on middle Cb quarter note tied to whole note in Bar 5. Also in Bar 5, the harp plays descending quarter notes small octave Bb-Ab-Gb-F *p* < > down to (Bar 6) rising quarter notes starting Great octave Gb-Ab-Bb-Cb up to (Bar 7) a repeat of Bar 5 and then repeated thru Bar 9. In bar 10, the harp plays small octave Bb to Ab half notes let vibrate to (end Bar 11) Bb whole note let vibrate and held fermata.

Back in Bar 6, the horn (now muted) plays, after an 8th rest, middle Cb 8th tied to dotted half note. The horn is tacet to end of cue. After a half & quarter rest, the bass clarinet plays middle Cb quarter note tied to whole note in Bar 7. In Bar 8, the bass clarinet plays *pp* > on lowest D whole note tied to whole note in Bar 9. The bass clarinet is then silent in the final two bars.

End of cue.

Cue XV Scene: After the music, Webster visits that admiring student again, trying to convince her that she really did see Dr. Parkman alive & well that other evening! [Note: I do not have this cue]

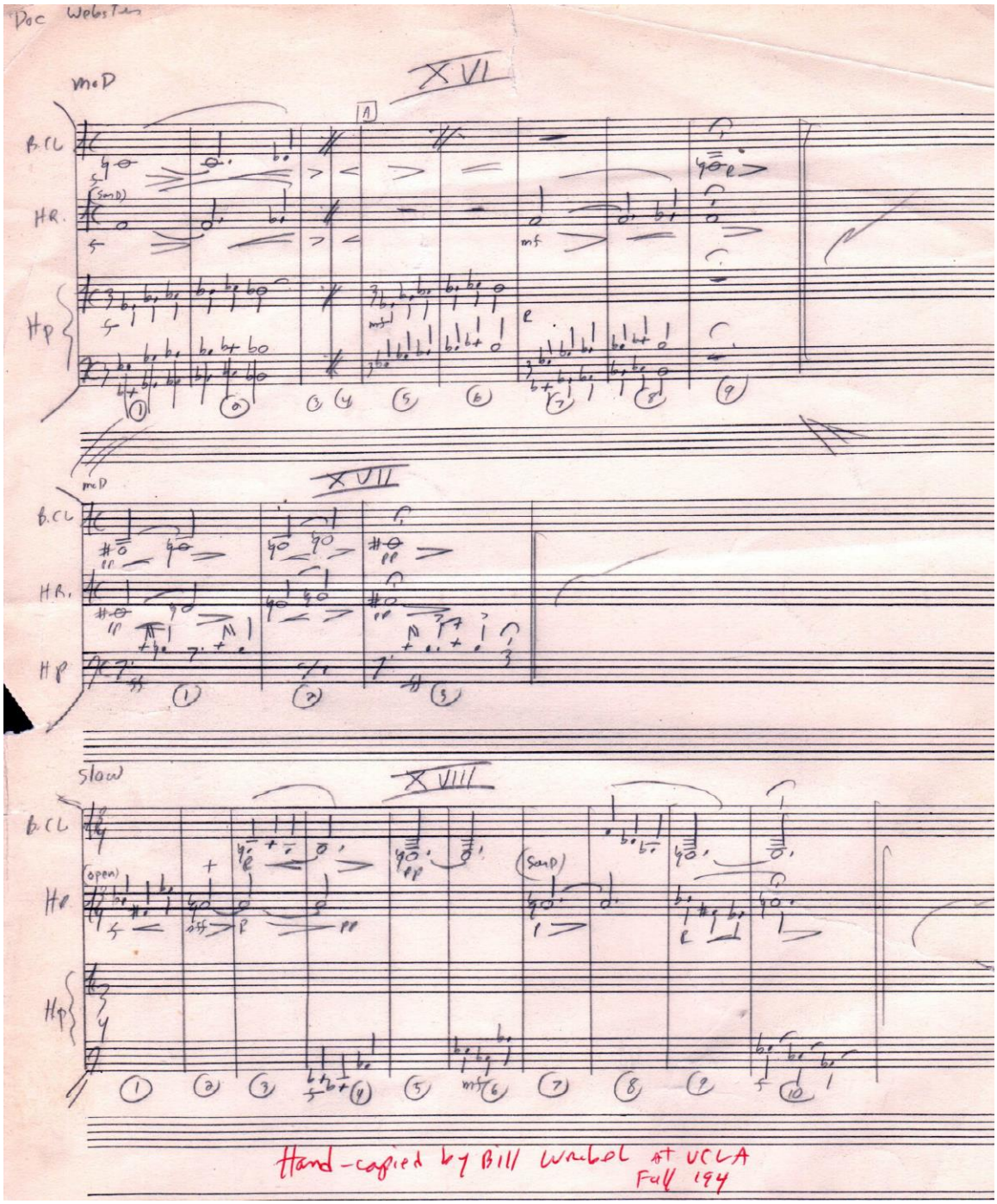
Cue XVI *Moderato* in C time, 9 bars. Scene: She reassures Webster that she is her "very good friend."

In Bar 1, the bass clarinet plays forte decrescendo small octave Bb [written middle C] whole note tied to dotted half note next bar crescendo to Cb quarter note. Bars 3-4 and Bars 5-6 repeat Bars 1-2. After silence in Bars 7-8, the bass clarinet in Bar 9 plays small octave Eb whole note *p* > and held fermata.

Back in Bar 1, the muted horn plays the same pattern and notes. However, the horn is silent in Bars 5-6. In Bars 7-8, it returns on the same notes crescendo to (Bar 9) Bb whole note decrescendo & held fermata.

After a quarter rest in Bar 1, the harp plays forte rising quarter notes Great octave/small octave/Line 1 Eb to Gb to Ab to (Bar 2) Bb to Cb quarter notes back to Bb half notes let vibrate. Repeat in Bars 3-4. The harp repeats in Bars 5-6 but *mf* dynamic setting. Repeat next two bars but piano level. Silent in Bar 9.

End of cue.



Cue XVII *Moderato* in C time, 3 bars. The doctors and janitor inspect the rooms visited days earlier by Webster. They find the body!

The bass clarinet plays *pp* < > on small octave F# to G half notes to (Bar 2) A legato to middle C half notes to (Bar 3) B whole note [written

middle C#] *pp* > and held fermata. The horn plays the same as the bass clarinet.

After a dotted 8th rest in Bar 1, the harp plays fortissimo middle C 16th to B quarter note (repeat pattern same bar). Repeat in Bar 2. After a dotted 8th rest in Bar 3, the harp plays C 16th to B dotted 8th rinforzando to C 16th to B rinforzando quarter note (followed by a quarter rest held fermata).

End of cue.

Cue XVIII *Slow* in ¾ time, 10 bars. Scene: The other doctors and the police inspector visit Dr. Webster. He is arrested!

The *open* horn plays forte crescendo Line 1 Eb [written Bb above] quarter note down to small octave B [written Line 1 F#] quarter note up to Line 1 Ab [written Eb] quarter note down to (Bar 2) stopped D dotted half note played *sff* > *p* tied to dotted half notes next two bars (to *pp*). In Bar 3, the bass clarinet plays *p* < > small octave A to Bb quarter notes to A quarter note tied to dotted half note in Bar 4. In Bar 4, the harp plays forte Great octave quarter notes Eb down to Cb up to Ab.

In Bar 5, the bass clarinet plays *pp* lowest D dotted half note tied to next bar. In Bar 6, the harp plays *mf* on small octave Eb-Cb-Ab quarter notes. In Bar 7, the *sord* horn plays *p* > Line 1 D [written A] dotted half note tied to next bar.

In Bar 8, the bass clarinet plays Line 1 Eb to Cb quarter notes down to small octave Ab quarter note to (Bar 9) D dotted half note tied to dotted half note in end Bar 10, held fermata. In Bar 9, the horn plays *p* < > Line 1 Eb down to small octave B to Ab quarter notes up to (Bar 10) Line 1 D dotted half note held fermata. In Bar 10, the harp plays forte on descending quarter notes small octave Eb let vibrate to Cb let vibrate and then to Great octave Ab let vibrate and held fermata.

End of cue.

Cue XIX *Slow* in C time, 9 bars. Scene: Doctor Webster is hanged on August 31, 1850.

The bass clarinet and muted horn play *p* < > on Line 1 A legato down to F half notes to (Bar 2) D whole note. In Bar 2, after a quarter rest,

the harp is trem between dotted half notes small octave D/F/Bb down to Great octave F/BB/D (d) dotted half notes, played *f* < >.

In Bar 3, the bass clarinet and horn play small octave A to F half notes to (Bar 4) D whole note. In Bar 4, after a quarter rest, the harp is trem between Great octave F/A/D dotted half notes down to D/F/A (D min) dotted half notes.

In Bar 5, the bass clarinet plays *ff* > Line 1 D whole note tied to whole note in Bar 6 (*pp* >). The horn plays Line 1 D grace note *sff* decrescendo to D whole note tied to whole note next bar. After a half rest, the harp is *arpeggiando* starting Contra octave quarter note Ab/Eb/Ab/Cb/Eb/Ab (Ab min) to Ab min quarter notes once again to (Bar 6) Ab min half notes to two Ab min quarter note rolled chords again to (Bar 7) half notes (followed by a half rest).

After a half rest in Bar 7, the bass clarinet and horn plays *pp* < Line 1 Eb half note to (Bar 8) Cb half note to small octave Ab half note tied to whole notes in end Bar 9, *Rall* and held fermata. In Bar 9, the harp play the *Fine* phrase starting on Contra octave Ab 8th up to Bb-Cb 16ths (the three notes are crossbeam connected) to next figure of 16th notes Great octave Db-Eb-F-A to Ab half note let vibrate and held fermata.

End of cue and end of score.

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EP 3 “THE CHECKERED LIFE & SUDDEN DEATH OF COLONEL JAMES FISKE, JR.”

Box 1, Folder 3. Broadcast June 29, 1953. Full score & parts. Instrumentation: clarinet/bass clarinet, Bb trumpet, and harp. Story Setting: January 6, 1872 New York City.

As given earlier, you can probably still hear this full episode on the site URL listed. I may or may not elaborate on each and every cue, but certainly several of them.



Cue I *Slow* in C time, 7 bars. Scene: Hyland states: "The man who just fell down the stairs is Colonel James Fiske, Jr.……Why did he stumble down the stairs and in New York's Grand Central Hotel no less—where stair tumbling was frowned upon? The Colonel didn't slip. He wasn't pushed. He was shot. The sudden presence of two bullets in him had upset his equilibrium…." The music is underscored as Hyland speaks.

The harp plays forte on the F# min whole note chord let vibrate, starting with Great octave F#/A/small octave C#/F#/A/Line 1 C#. After a quarter rest, the bass clarinet plays *f* < Line 1 D-E-D quarter notes down to (Bar 2) small octave A half note these four notes are played legato) to B dotted quarter note up to C# 8th to (Bar 3) middle C# whole note. In Bar 3, the harp repeats the notes in Bar 1. After a quarter rest, the trumpet in hard mute plays *p* < on Line 1 D up to G to A quarter notes down to (Bar 4) F# whole note decrescendo.

In Bars 4-6, after a quarter rest, the bass clarinet plays again the notes in Bars 1-3. In Bar 5, the harp now plays Great octave D/F/A and small octave D/F/A (D min) whole notes. In Bars 6-7, the trumpet repeats Bars 3-4 (but the F# whole note now is held fermata). After a quarter rest, the harp plays A/middle C# quarter notes to B/D# quarter notes back to A/C# quarter notes held fermata. After a half rest, the bass clarinet plays *pp* small octave F# half note held fermata.

End of cue.

Cue II *Andante* in C time, 9 bars. Scene: After the announcer introduces Thomas Hyland, the music starts. Hyland starts to speak after a few bars, stating that Fiske was dying at the bottom of the stairs.

The harp plays *p* < *f* > rising to falling 8th note figures. We find starting Great octave F#-A-C#-D (D maj 7th) up to next figure (crossbeam connected notes) small octave F#-A-C#-D (d') to (Bar 2) descending 8th notes starting middle C#-A-F#-D to small octave C#-A-F#-D (D). Repeat next two bars.

The trumpet in a cup mute plays *p* < on Line 2 C# to D# half notes to (Bar 2) C# whole note decrescendo. In Bar 3, the trumpet plays C# half note to D#-E quarter notes to (Bar 4) D# to C# half notes (all five notes are played legato). In Bar 5, the trumpet plays Line 1 Ab to A quarter notes to B half note to (Bar 6) A whole note decrescendo.

Back in Bar 1, the clarinet plays *p* < on Line 1 A to B half notes to (Bar 2) A whole note decrescendo. In Bar 3, the clarinet plays A half note to B to C# quarter notes to (Bar 4) B to A half notes (all five notes played legato). In Bar 5, the clarinet plays Line 2 C to Db quarter notes to Eb half note to (Bar 6) Db whole note.

In Bar 6, after a quarter rest, the harp now plays descending "3" triplet 8th notes starting middle C#-A-F# down to ascending D-F#-A triplet up to C# quarter note.

In Bar 7, the trumpet plays Line 2 C# down to A quarter notes up to B quarter note to C# quarter note tied to whole note in Bar 8. The clarinet plays Line 1 A down to F# to G# quarter notes to A quarter note tied to whole note in Bar 8. Also in Bar 8, the harp plays descending 8th note "3" triplets starting middle C#-A-F# to D-C#-A down to ascending Great octave F#-A-C# to D to F# 8th notes to (Bar 9) D/F#/A/C# rolled chord whole notes held fermata. After a quarter rest in Bar 9, the trumpet plays *pp* < > Line 1 G quarter note to A half note held fermata. The clarinet, after a quarter rest, plays B quarter note legato to Line 2 C# half note held fermata.

End of cue.

Cue III *Allegretto* in C time, 5 bars. Scene: At the end bar, Hyland states: "And so it was Colonel Fiske and Josie Mansfield met…" Clarinet and harp only.

In the grace bar, after an 8th rest, the clarinet plays *p* < on Line 2 E legato to D 16th notes to (Bar 1) Line 1 B-B-B-B [written Line 2 C# notes] 8ths to B dotted quarter note decrescendo (all notes up to this point are played under the legato slur). Then the clarinet plays Line 2 D-C 16ths down to (Bar 2) Line 1 A-A-A-A 8th notes (crossbeam connected) to A dotted quarter notes (these seven notes are played legato). The clarinet then plays C-B 16ths crescendo to (Bar 3) G dotted quarter note decrescendo (legato played) to B-A 16ths to F# dotted quarter note played crescendo-decrescendo again, and then G-E 16ths crescendo to (Bar 4) D dotted half note decrescendo. Then the clarinet plays E-D 8th notes crescendo up to (Bar 5) G whole note *p* > and held fermata.

In Bar 1, the harp on the bass clef staff plays a dual-pattern. We find the Great octave G half note (with the stem pointing down instead of up) notated twice. After an 8th rest, the harp also plays small octave 8th notes D-E-D (followed by an 8th rest) and then another D-E-D 8ths figure (crossbeam connected). In Bar 2, the harp plays two Great octave A half notes. After an 8th rest, it also plays small octave E-F#-E 8ths (repeat pattern same bar). In Bar 3, it plays G half note to A half note. After an 8th rest, it also plays D-E-

D 8ths (followed by an 8th rest) to E-F#-E 8ths. In Bar 4, it plays G half note up to small octave E half note. After an 8th rest, it also plays small octave D-E-D 8ths (followed by an 8th rest) up to G-A-G 8ths.

After playing this Old West type of rhythm for the first four bars, the harp in Bar 5 plays the (starting with Great octave G) G/D/G/B (G maj) whole note rolled chord held fermata.

End of cue.

Cue IIIA C time, 6 bars.

In the grace bar, the clarinet plays *p* < on Line 2 E-D 8th notes to (Bar 1) Line 1 B dotted half note decrescendo, and then D-C 8ths to (Bar 2) A dotted half note. Then it plays C-B 8ths to (Bar 3 in ¾ time) G half note up to B-A 8ths down to (Bar 4) F# half note to G-E 8ths to (Bar 5 in C time again) D dotted half note to E-D 8ths to (Bar 6) G whole note held fermata.

In Bar 1, the harp plays *mp* < > rising 8th notes starting Great octave G-D-E-G to B half note. In Bar 2, it plays A-E-F#-A 8ths to middle C half note. In Bar 3 (in ¾ time), we find G-D-E-G 8ths to B quarter note to (Bar 4) A-E-F#-G 8ths to middle C quarter note. In Bar 5 in C time, the harp plays G-D-E-E 8ths to E-G-A-G 8ths to (Bar 6) G/D/G/B (b) whole note rolled chord, held fermata.

End of cue.

Cue IV C time, 6 bars.

The harp plays *mf* < *sff* on small octave and Line 1 rising 16th notes D-E-F#-G to A-B-C-D to A/C/E (A min) half notes held fermata. After a half rest, the trumpet in a cup mute plays *mf* < > Line 2 "3" triplet value E quarter note to triplet value F# 8th to E quarter note held fermata. The clarinet plays Line 2 C triplet value quarter note down to A triplet value 8th up to C quarter note held fermata.

In Bar 2, the harp plays ascending 16ths small octave and Line 1 E-F#-G-A to B-C-D-E to B/D/F# (B min) half notes held fermata. After a half rest, the trumpet plays "3" triplet value D quarter note to B triplet value 8th back up to D quarter note held fermata. The clarinet plays F#-G-F# notes.



In Bar 3, the harp is solo playing descending 16th notes starting Line 2 and Line 1 A-G-F#-E to D-C-B-A back up slightly to E-D-C-C to A-G-F-E. In Bar 4, the harp is *arpeggiando mf* on G/D/E/G B/D/E/G (E min 7) whole notes. In Bar 4, the trumpet plays "3" triplet value B quarter note to triplet

value Line 2 C 8th to normal B-D-B quarter notes to (Bar 5) E quarter note to D half note played p decrescendo. The clarinet plays the pattern on Line 1 G quarter to A 8th (triplet value) to G-B-G quarter notes to (Bar 5) Line 2 C quarter note to B half note.

After a quarter and 8th rest in Bar 5, the harp plays a two-tier ascending 16th note figure Line 1 G-A-B-C to Line 2 D-E-F#-G, and the top tier playing B-C-D-E to F#-G-A-B (b''). In end Bar 6, the harp plays B/D (d''') quarter notes to Line 2 G/B dotted half notes held fermata.

End of cue.

Cue V *Andante* in C time, 10 bars. Scene: Star-crossed lovers are they!

In the grace bar, the clarinet plays *p* < on B-D (d'') 8th notes to (Bar 1) Line 2 E quarter note up to G quarter note tied to "3" triplet value quarter note to triplet value F# quarter note to triplet value E quarter note to (Bar 2) F# 8th to E 8th tied to 8th to F#-E 16ths down to B quarter note up to D quarter note tied to quarter note in Bar 3. All these notes are played legato. Then it plays rising Line 1 quarter notes E-G-A crescendo to (Bar 4) B half note (legato played) to A to B quarter notes to (Bar 5) A legato to G quarter notes to A half note to (Bar 6) G to F# quarter notes to G half note. After a half rest in Bar 7, it plays *p* < on G quarter note down to E quarter note tied to whole note next bar. After a half rest in Bar 9, it plays *pp* < > of G quarter note down to E quarter note tied to whole note in end Bar 10, held fermata.

In Bar 1, the harp is *arpeggiando mp* on whole notes starting small octave C/G/B. middle C/E/G/B (C maj 7). In bar 2, the harp is rolled chord on half notes starting Great octave G/small octave D/E/G/B/Line 1 D/E/G (E min 7) to A/E/B/C/E/G/B half notes again. In Bar 3, the harp is rolled chord on whole notes A/E/G/A/C/E (A min 7). In Bar 4, it plays B/F#/B/D#/F#/B (B maj) whole note rolled chord. In Bar 5, it plays A/E/G/A/C#/E/G (A Dom 7th) whole note rolled chord. In Bar 6, it plays G/D/G/B/D/E/G (E min 7) whole note rolled chord. In Bar 7, only the bottom staff is *arpeggiando* on E/B/G/B (E min) whole notes. Repeat in Bar 9.

After a half rest in Bar 4, the trumpet in a cup mute plays *p* < on Line 2 C# legato to D# quarter notes to (Bar 5) C# to B quarter notes to C# half

notes decrescendo. In Bar 6, it plays B to A quarter notes crescendo to B half note decrescendo. In Bar 7, it plays C# quarter note to B dotted half note *p* < >, repeated in Bar 9 at the dynamics of *pp* < >.

In Bar 8, the top staff of the harp plays, after a quarter rest, descending quarter notes starting Line 1 C#-B-G played *p* (repeat in Bar 10 at *pp* with the G quarter note held fermata).

End of cue.

Cue VIII *Slow* in C time, 4 bars.

The trumpet and clarinet play *f (sost)* steady crescendo on (Line 1 for trumpet; small octave for clarinet) Bb half note legato down to Eb half note up to (Bar 2) A half note legato to Ab half note down to (Bar 3) D whole note *sff* >.

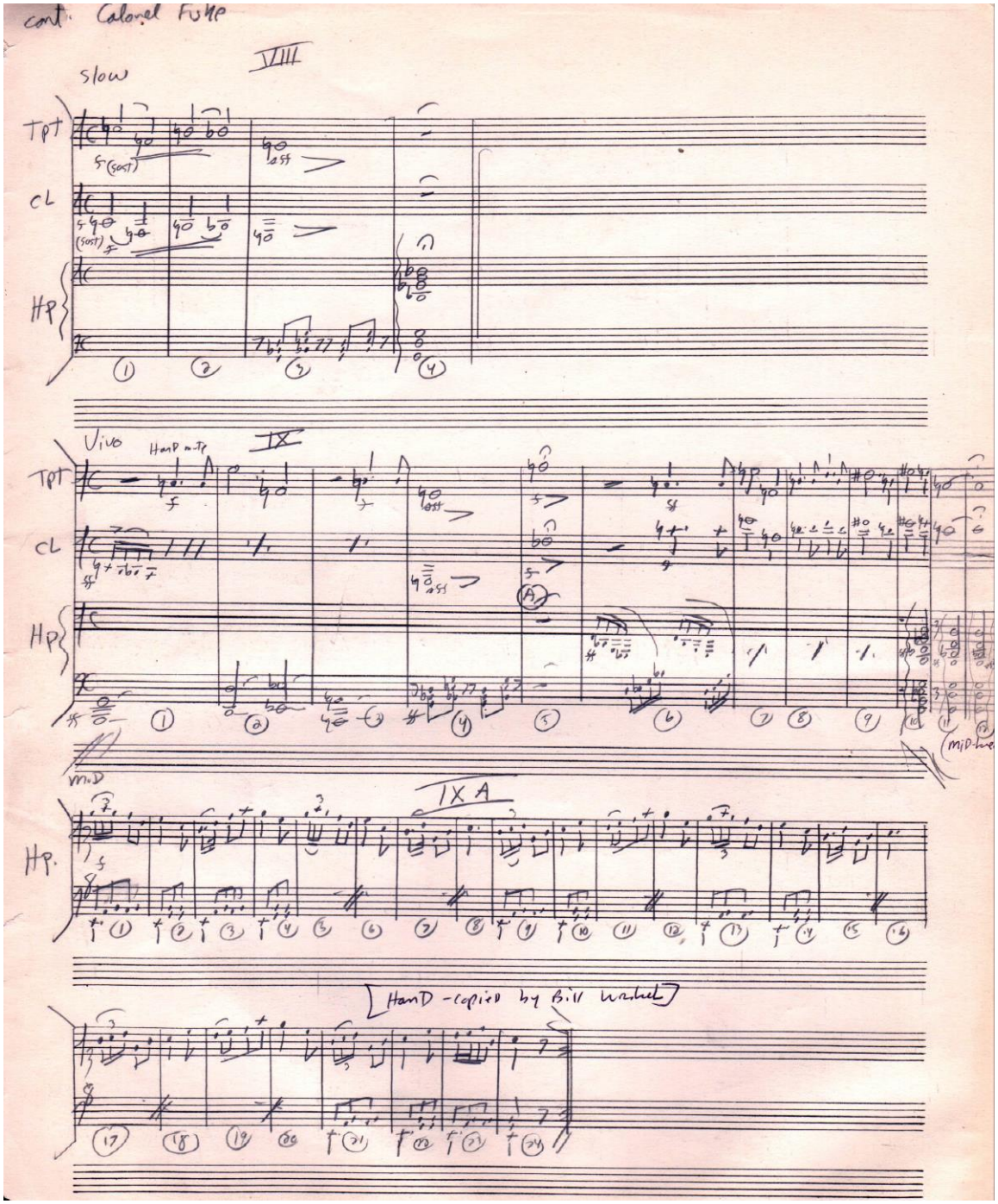
After an 8th rest in Bar 3, the harp plays Great octave G/Bb/D (G min) 8th note triad up to Bb/Eb/G (Eb maj) 8ths. After two 8th rests, the harp repeats those 8th note triads (followed by an 8th rest). In end Bar 4, the harp plays whole note rolled chord starting Great octave G/D/G/Bb/Eb/G/Bb (Eb maj 7) held fermata.

End of cue.

Cue IX *Vivo* in C time, 12 bars. Scene: At the end of fermata-held Bar 5, Hyland states: "The Colonel left. The Colonel was driven to his club where the Colonel spent the night…."

The clarinet plays an ostinato pattern fortissimo of four 16th note figures for three bars. We see small octave rinforzando Bb legato to A-Ab-G. The harp plays *ff* Contra and Great octave registers of G whole notes let vibrate. In Bar 2, the harp plays Great and small octave D half notes let vibrate to Eb half notes down to (Bar 3) A whole notes let vibrate.

After a half rest in Bar 1, the trumpet in a hard mute plays forte Line 1 G dotted quarter note to G 8th up to (Bar 2) Line 2 D half note down to Line 1 Eb half note. After a half rest in Bar 3, the trumpet plays Line 1 A dotted quarter note to A 8th down to (Bar 4) D whole note *sff* >. The clarinet in Bar 4 plays lowest D whole note as well. After an 8th rest in Bar 4, the harp



plays fortissimo the pattern given in Bar 3 of cue VIII as described earlier. In Bar 5, the trumpet plays *f* > Line 2 Eb whole note held fermata, while the clarinet plays Line 2 Cb whole note held fermata.

In Bar 6, the harp now plays an ostinato pattern of descending to ascending arpeggio 16ths starting Line 1 D-Bb-G-Eb to rising small octave

D-Eb-G-Bb (Eb maj 7). Repeat the figures same bar, and repeat next three bars thru Bar 9. After a half rest, the trumpet (Line 1) and clarinet (Line 2) play fortissimo the G dotted quarter note to G 8th up to (Bar 7) D half note down to Eb half note up to (Bar 8) A dotted quarter note to A 8th up to C dotted quarter note to A 8th to (Bar 9) C# dotted half note down to A quarter up to (Bar 10) D# dotted half note to D quarter down to (Bar 11) G whole note tied to whole note next bar (held fermata).

In Bar 10, the harp is now *arpeggiando*, after a half rest, on half notes starting Great octave G/Bb/Eb/G/Bb/Eb/G (Eb maj). After a half rest in Bar 11, the harp plays rolled chord half notes on Eb maj again. In Bar 12, the harp plays two Eb maj half note rolled chords, the second one held fermata.

End of cue. End of Act I.

Cue IXA *Moderato* in 3/8 time, 24 bars. Harp only.

The top staff plays forte on "3" triplet 16ths Line 2 G-A-G to F-D 8ths to (Bar 2) E quarter note to C 8th. The bottom staff plays Great octave E dotted quarter note (stem down) and also (on the 2nd beat) two A/B 8th dyads to (Bar 2) E dotted quarter note to two G/B 8th dyads.

Etc.

Cue X *Allegro* in C time, 5 bars.

The trumpet fitted with a hard mute plays forte rinforzando 8th notes Line 1 Eb-F-A-F played 2X and repeated thru Bar 4. The bass clarinet plays forte crescendo (*f* <) on small octave A half note legato to Bb half note to (Bar 2) B half note legato to Bb half note. Repeat next two bars. In Bar 5, the harp plays *sff* whole notes starting Great octave F#/C/F# (bottom staff) and A/C/E (top staff) let vibrate.

End of cue.

Cue XI *Allegro* in C time, 4 bars.

The harp plays fortissimo 8th notes small octave (bottom staff) and Line 1 (top staff) Eb-F-A-F played 2X per bar (repeated next bar). The bass clarinet plays forte crescendo on small octave A half note legato to Bb half note to (Bar 2) B half note legato to middle C half note decrescendo.



In Bar 3, after an 8th rest, the harp bottom staff plays Great and small octave Eb 8ths up to (top staff after a quarter rest) Line 1 C/Eb/F/A (F Dom 7th 2nd inversion). After a quarter and 8th rest, repeat the figure. After a quarter & 8th rest, the trumpet fitted with a harmon mute plays *sff* > on Line 1 B 8th tied to quarter note (followed by an 8th rest) to B 8th *sff* tied to whole note in Bar 4, decrescendo and held fermata. End of cue.

Cue XIII *Allegro* in C time, 5 bars. Scene: Hyland states: "War of nerves, tactics, and strategies, and reprisals…."

The bass clarinet (small octave) and trumpet with a harmon mute (Line 1) play fortissimo on ostinato pattern 8th notes Eb-F-A-F played 2X per bar for two bars. In Bar 3, they play Eb-F-Eb-C 2X per bar for two bars. In Bar 5, the trumpet plays the Eb whole note *sff* > while the bass clarinet plays middle Cb whole note held fermata.

In Bar 2, (key signature of Bb maj/G min or two flats) play the ascending gliss starting on small octave Eb up to Line 2 A, and then Bb down to small octave F. Repeat in Bar 4. After a quarter rest in Bar 5, the harp plays fortissimo on small octave Eb/F/A rinforzando half notes to Eb/F/A rinforzando quarter notes held fermata.

End of cue.

Cue XIV *Slow* in C time, 3 bars.

The harp plays *sff* on Great and small octave C/G/B whole notes let vibrate (repeat next bar). After a quarter rest, the bass clarinet plays *f* < > on small octave Bb quarter note legato down to Gb half note (repeat next bar). After a quarter rest in Bar 3, it plays small octave F dotted half note *f* > held fermata.

After a quarter rest in Bar 2, the trumpet with the cup mute plays *mf* < on Line 1 Gb half note down to Eb quarter note to (Bar 3) A whole note *f* > held fermata.

End of cue.

Cue XV *Slow* in C time, 3 bars.

Exchanging roles, the trumpet in a cup mute plays *f* < > (after a quarter rest) Line 1 Bb quarter note down to Gb half note (repeat next bar). After a quarter rest in Bar 3, it plays the F dotted half note held fermata. In Bar 2, after a quarter rest, the bass clarinet plays forte crescendo on small octave Gb half note legato to Eb quarter note to (Bar 3) A whole note held fermata. The harp plays as in the previous cue. End of cue.



Cue XVIII *Maestoso* in C time, 5 bars. Scene: Hyland states in Bar 5 : "Edward Stokes was restrained a block away. The Colonel didn't die immediately…"

The trumpet in a hard mute (Line 1 register) and clarinet (small octave) play *ff* on G dotted quarter note to G 8th up to D half note down to (Bar 2) Eb dotted half note tied to 8th (followed by an 8th rest). Also in Bar

2, the harp (once again in the Bb maj/G min key sig of 2 flats) plays fortissimo on that nice, smoothly played rising to falling gliss starting Contra octave G up to Line 4 C to Line 4 D down to Contra octave F. Repeat in Bar 4.

In Bar 3, the trumpet and clarinet continue with the melody line on A dotted quarter note to A 8th up to C dotted quarter note to A 8th up to (Bar 4) D half note tied to 8th (followed by an 8th rest). In Bar 5, the trumpet plays *sff*> on Line 1 Eb whole note held fermata, while the clarinet plays middle Cb whole note held fermata.

End of cue.

Cue XIX *Slow* in C time, 5 bars. Fine cue.

The harp is *arpeggiando* on half notes starting Great octave G/D/G/Bb/D/G (g') or G min (followed by a half rest). Repeat next two bars. After a half rest in Bar 1, the trumpet with a hard mute plays *sff* > on Line 1 Eb half note (repeat next two bars), while the clarinet plays Line 1 Cb half note (repeated next two bars).

In Bar 4, the trumpets plays *p* < on Line 1 D half note legato up to Bb half note (tritone interval) to (Bar 5) G whole note forte decrescendo and held fermata. The clarinet plays small octave Bb half note legato up to G half note to (Bar 5) Bb whole note held fermata. The harp is a bit more prominent plays fortissimo on descending 16th note figures. Starting on Line 3 Eb, we find Eb-D-Bb-G (Eb maj) to Line 2 Eb-D-Bb-G to (now *Rall*) Line 1 Eb-D=Bb-G to small octave Eb-D-Bb-G down to (Bar 5) Contra octave G half note let ring up to Great octave rinforzando G half note let ring and held fermata.

End of cue and end of score.

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Ep 42 "CESARE BORGIA: HIS MOST DIFFICULT MURDER"

Box 154 CBS Collection (also Box 6, empty Folder 8 in the B. Herrmann Collection). Broadcast April 21, 1954. Instrumentation: 3 *Pos* (trombones) and 1 tuba. Story Setting: Rome.



Cue I *Largo* in C time, 12 bars.

The Pos play *f molto sost* starting small octave F/Ab/Db (Db maj) rinforzando quarter notes to F/Ab/Db rinforzando half notes to Gb/Cb/Eb (Cb maj) rinforzando quarter notes to (Bar 2) Gb/Cb/Eb half notes rinforzando to E/G#/B (E maj) half notes. The tuba plays forte small octave Db rinforzando quarter note to Db rinforzando half note to Cb rinforzando quarter note to (Bar 2) Cb rinforzando half note down to Great octave E half note.

In Bar 3, Pos I plays B quarter note to middle C half note to Bb 8th legato to A 8th to (Bar 4) G half to F# half to (Bar 5) G dotted half note (followed by a quarter rest). Pos II plays *p* < the G whole note to (Bar 4) Eb dotted half note legato to D quarter note to (Bar 5) D dotted half note (followed by a quarter rest). Pos II plays D half note to Eb quarter note legato to D quarter note tied to quarter note next bar to C dotted half note legato to B dotted half note in Bar 5 (followed by a quarter rest). Combined in Bar 3 we hear the G maj tonality (G/B/D).

In Bar 3, the tuba plays Great octave G half note legato to Eb half note tied to half note in Bar 4 to D half note up to (Bar 5) G dotted half note (followed by a quarter rest).

In Bar 6 (section A), the Pos play *pp* < D/G/Bb (G min) half notes to two D/G/Bb quarter note triads to (Bar 7) Eb/Ab/C (Ab maj) half notes legato to Cb/Fb/Ab (Fb maj) half notes. The tuba plays Great octave G half note to two G quarter notes to (Bar 7) Ab half note legato to Fb half note.

After a quarter rest in Bar 8, the Pos play Db/Gb/Bb (Gb maj) half notes legato to A/D/F# (D maj) quarter notes to (Bar 9) B/E/G# (E maj) half notes legato to C/E/G (C maj) half notes. The tuba plays, after a quarter rest, Great octave Gb half note legato to D quarter note to (Bar 9) E half note legato down to C half note.

After a quarter rest in Bar 10, Pos II & III play C/E half notes to D/F# quarter notes tied to half notes next bar while Pos I plays A dotted half note tied to half note in Bar 11, and then the Pos play F#/B/D# (B maj) half notes tied to whole notes in end Bar 12 held fermata. After a quarter rest in Bar 10, the tuba plays Great octave A half note down to D quarter note tied to half note in Bar 11 up to B half note tied to whole note held fermata in Bar 12.

End of cue.



Cue II *Moderato* in 12/8 time, 11 bars.

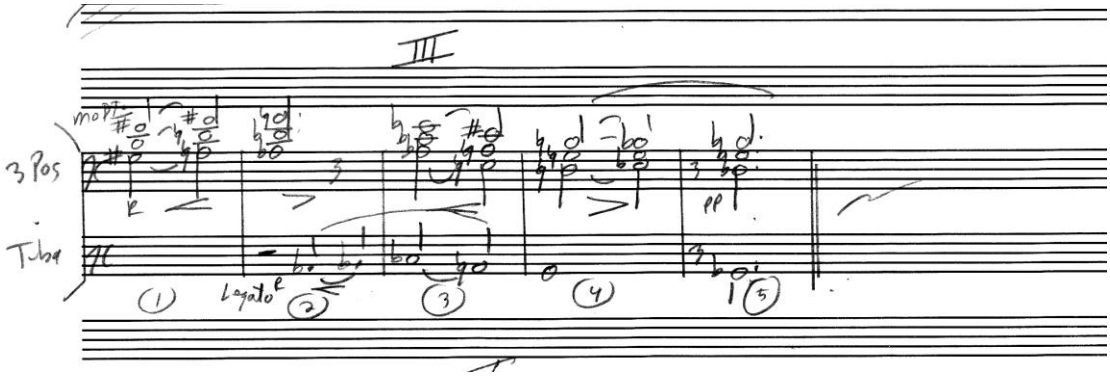
Pos I is solo in Bar 1 playing forte Line 1 D quarter to D 8th to D quarter to E 8th to F quarter to E 8th to D dotted quarter note. In Bar 2, the Pos combined play E/A/C (A min) dotted quarter notes. Then Pos I plays middle C quarter note legato to A 8th while Pos III & III play again E/A dotted quarter notes. Then the Pos play D/F#/D dotted half notes. The tuba in Bar 2 plays Great octave Ab dotted quarter note to another A dotted quarter note down to D half note.

In Bar 3, Pos I is solo again playing Bar 1 notes.

In Bar 4, the Pos play E/A/C# (A maj) dotted half notes to D/G/B (G maj) dotted quarter notes legato to E/A/C# dotted quarter notes to (Bar 5) F/Bb/D (Bb maj) dotted half notes tied to dotted half notes. The tuba plays

Great octave A dotted half note to G dotted quarter to A dotted quarter to (Bar 5) Bb dotted half note tied to dotted half note.

Bars 6-8 = Bars 1-3.
Etc.



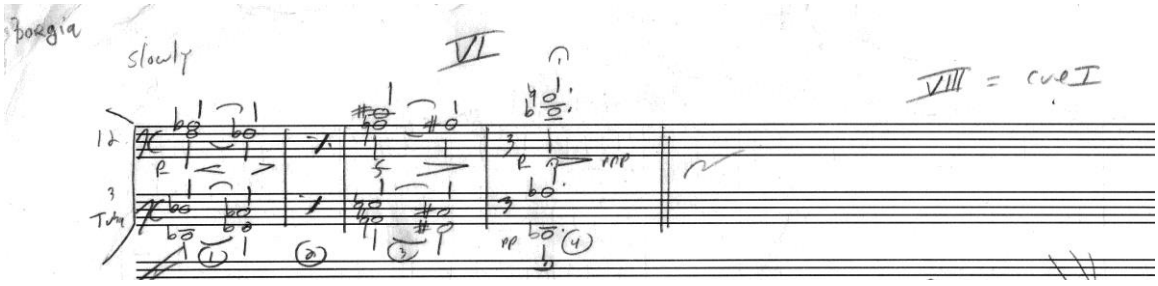
Cue III *Moderato* in C time, 5 bars. This rather strangely meditative yet solid cue is my favorite in this score. Nice counter phrasing of the tuba!

The Pos play *p* < on largely small octave G#/B/D# (G# min) half notes legato to A/D/F# (D maj) half notes to (Bar 2) Ab/Db/F (Db maj) dotted half notes decrescendo (followed by a quarter rest). After a half rest in Bar 2, the tuba plays to great effect *p legato* < Great octave Ab quarter note legato to Bb quarter note to (Bar 3) Cb half note legato down to A half note (all four notes are played under the legato slur/curve line). In Bar 3, the Pos play Ab/Cb/Eb (Ab min) half notes legato to E/A/C# (A maj) half notes crescendo.

In Bar 4, the Pos play D/G/B (G maj) half notes legato to Eb/G/Bb (Eb maj) decrescendo. The tuba plays the Great octave G whole note.

In Bar 5, after a quarter rest (terrific meditative silence for a quarter beat duration), the Pos play *pp* Db/Gb/Bb (Gb maj) dotted half notes. The tuba (also after a quarter rest) plays the Great octave Gb dotted half note.

End of cue.



Cue VI *Slowly* in C time, 4 bars. This cue is not dissimilar to cue IV just discussed.

The Pos play *p* < small octave Db/F/Ab (Db maj) half note chord legato to Cb/Fb half notes decrescendo while the tuba plays Great octave Db to Fb half notes.

Bar 2 = Bar 1.

In Bar 3, the Pos/tuba play *f* > starting on Great octave A (tuba). So we find A/E/A/C# (A maj) half notes legato to F#/C#/A# (F# maj).

In Bar 4, after a quarter note silence, they play *pp* starting Great octave Db dotted half note. So we see Db/small octave Ab/Line 1 Db/F (Db maj) decrescendo *pp* and held fermata.

End of cue.



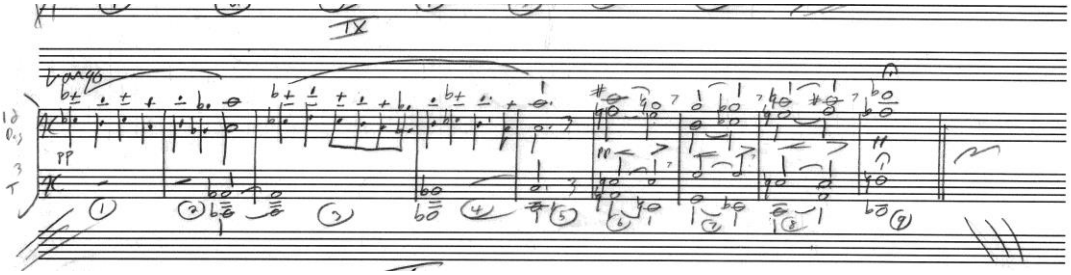
Cue VII *Largo molto pesante* in C time, 7 bars.

Three trombones play small octave unison and tuba Great octave the rinforzando G quarter note to two G 8ths to G# rinforzando half note legato down to (Bar 2) C# half note. After an 8th rest/silence, they play F#-D-Eb rinforzando 8th notes down to (Bar 3 in ¾ time) Contra octave (for tuba) and Great octave (Pos) B rinforzando half note to C quarter note.

In Bar 4 (in C time), they play Contra octave and Great octave A quarter note to A rinforzando half note (followed by a quarter rest). In Bar 5, the Pos now play a triad of Great octave A/small octave D/F# half notes to two quarter notes (tuba plays Great octave D notes) to (Bar 6) small octave E/G/C rinforzando half notes legato to B/E/G# half notes (tuba plays Great octave C up to E).

In end Bar 7, after a quarter note silence, the Pos are soli playing *ff (Lunga)* on Line 1 Db/F/Ab dotted half notes held fermata.

End of cue.



Cue IX *Largo* in C time, 9 bars. The gothic *Dies Irae* theme is utilized here. Scene: Hyland in Bar 6 states that Francesco goes to the headman's block.

Two trombones are initially soli playing *pp* small octave and Line 1 Eb-D-Eb-C quarter notes to (Bar 2) D-Bb quarter notes to C half notes (all notes played legato). After a half rest in Bar 2, the tuba plays Contra octave and Pos III plays Great octave Ab half notes tied to whole notes in Bar 3.

In Bar 3, Pos I & II play Eb to F quarter notes to Eb-D-C-Bb quarter notes to (Bar 4) D quarter notes to Eb quarter notes to D dotted quarter notes to C 8ths to (Bar 5) C dotted half notes (followed by a quarter rest). All notes in these 3 bars are played legato. In Bar 4, the tuba & Pos III play Bb whole notes legato to (Bar 5) C dotted half notes (followed by a quarter rest).

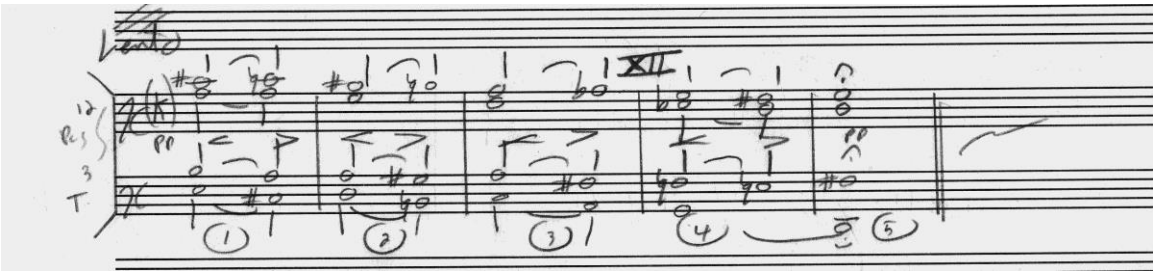
In Bar 6, the Pos play small octave E/A/C# (A maj) half notes *pp* < legato to E/B/G (E min) half notes (followed by a breath mark). The tuba plays Great octave A half note legato down to E half note.

In Bar 7, the Pos play D/G/B (G maj) half notes legato to Eb/G/Bb (Eb maj) half notes (followed by a breath mark) while the tuba plays Great octave G down to Eb half notes.

In Bar 8, the Pos play E/G/C (C maj) half notes legato to E/A/C# half notes (followed by a breath mark) while the tuba plays Great octave C up to A half notes.

In end Bar 9, the Pos play *pp* on F/Ab/Db (Db maj) whole notes held fermata, while the tuba sounds Great octave Db whole note held fermata.

End of cue.



Cue XII *Lento* in C time, 5 bars. Characteristic Herrmann descent of chords.

Pos play forte crescendo B/E/G# (E maj) half notes legato to A/E/G decrescendo while the tuba plays small octave E legato down to C# half notes. In Bar 2, the Pos play A/D/F# (Pos II is actually Line 1 D whole note) legato to G#/F, while the tuba plays D down to Great octave B half notes (combined the G# dim 7th or G#/B/D/F). In Bar 3, the Pos play A/C/E (Pos II is middle C whole note) to F#/Eb half notes while the tuba plays small octave C down to Great octave A half notes (combined the F# dim 7th or F#/A/C/Eb). In Bar 4, the Pos play F/Bb/D half notes legato to E/A/C# half notes while the tuba plays the Great octave G whole note (so combined the G min 7 or G/Bb/D/F to A Dom 7 or A/C#/E/G).

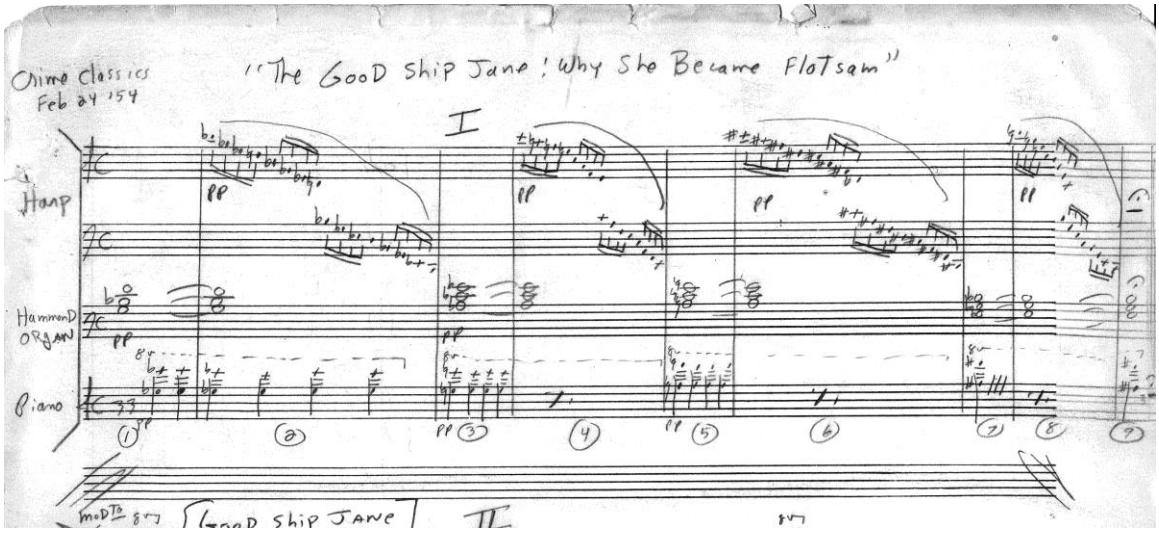
In Bar 5, the Pos play F#/A/D whole notes *pp* held fermata while the tuba plays Great octave D whole note (legato from the G whole note in the previous bar). So we hear the D maj tonality (D/F#/A).

End of cue.

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EP 34 “THE GOOD SHIP JANE: WHY SHE BECAME FLOTSAM”

Box 6, Folder 1. Full score & parts. Broadcast February 24, 1954. Instrumentation: Harp, Hammond organ, and piano.



Cue I C time, 9 bars. Scene: As the music plays underscore, Hyland speaks about the Good Ship Jane in the year 1821, and also sound effects and dialog are heard in the background. The ship sinks in the Atlantic Ocean!

In Bar 1, the H.O. plays *pp* G/Bb/D (d’) whole notes (Gb min) tied to whole notes next bar. After a half rest, the piano plays *pp* on Lines 3 & 4 [written Lines 2 & 3 but with the *8va* ottava over the notes] two Eb quarter notes to (Bar 2) Eb-Eb-Eb-Eb quarter notes. In Bar 2, the harp plays *pp* descending arpeggio 16th note figures (four figures per bar, four 16ths per figure that are connected by two crossbeams). We find starting Line 2 (top staff) Bb-Gb-Eb-D to next figure starting Line 1 Bb-Gb-Eb-D to next figure (bottom staff) small octave Bb-Gb-Eb-D to final figure Great octave Bb-Gb-Eb-D. All notes are played under the curved legato slur line.

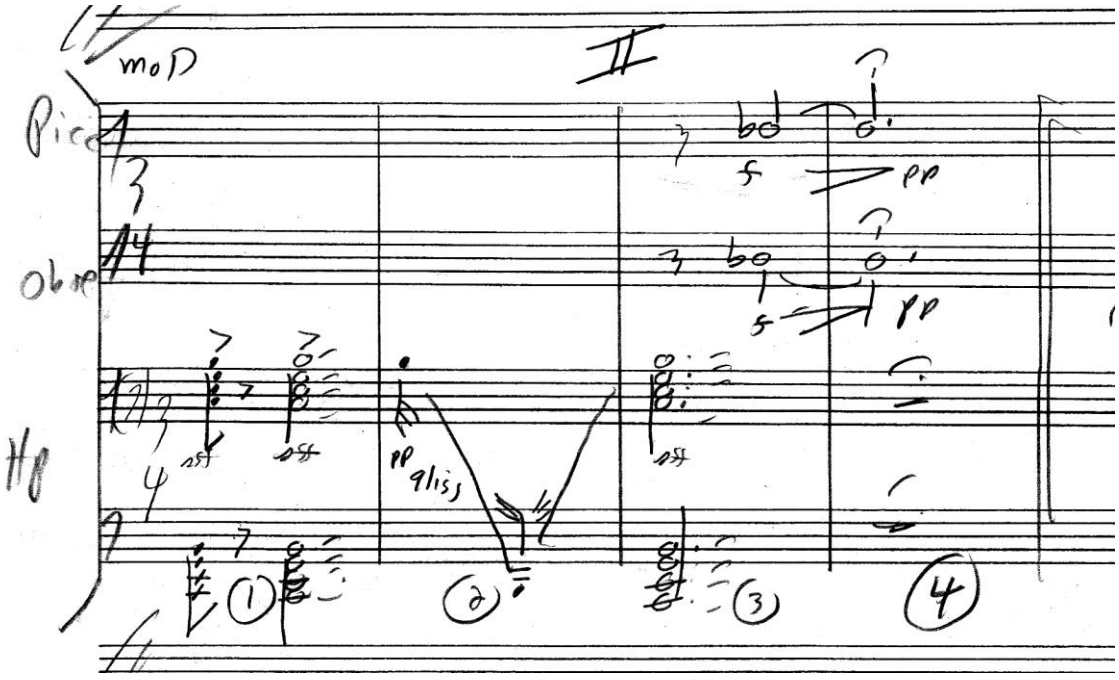
In Bar 3, the H.O. plays Ab/Cb/Eb (Ab min) whole notes tied to whole notes next bar. The piano plays four Lines 3 & 4 E quarter notes (repeated next bar). In Bar 4, the harp returns playing descending 16th note

figures starting Line 3 C-A-F-E (F maj 7th tonality or F/A/C/E) to next figure starting Line 2 C-A-F-E to (bottom staff) next figure starting Line 1 or middle C-A-F-E to final figure starting small octave C-A-F-E.

In Bar 5, the H.O. plays A/C/E (A min) whole notes tied to whole notes next bar. The piano plays F-F-F-F quarter notes (Lines 3 & 4) repeated next bar. In Bar 6, the harp returns playing descending 16th note figures starting Line 3 C#-A#-F#-D# (D# min tonality or D#/F#/A#/C#) to next figure starting Line 2 C#-A#-F#-D# to (bottom staff) next figure starting Line 1 C#-A#-F#-D# to final figure starting small octave C#-A#-F#-D#.

In Bar 7, the H.O. plays Eb/Gb/Bb (Eb min) whole notes tied to whole notes next bar and also tied to whole notes in end Bar 9, held fermata. The piano plays F#-F#-F#-F# quarter notes, repeated next bar, and then only one F# notes (Lines 3 & 4) followed by a quarter and half rest held fermata. In Bar 8, the harp returns to play descending 16th note figures starting Line 2 B-G-E-C (C maj 7) to next figure starting Line 1 B-G-E-C to (bottom staff) next figure starting small octave B-G-E-C to final figure starting Great octave B-G-E-C.

End of cue.



Cue II *Moderato* in Cut time (C glyph with the vertical bar thru its middle), 16 bars (*Repeat 3X*). Scene: Starting in Bar 10, Hyland starts to speak: "Next let's talk about Schooners for a moment…."

Incidentally, this cue was later self-borrowed in mid-1957 for the "Dark Valleys" cue (Bars 16-31) of the *Western Suite* television suite Herrmann composed for CBS (used as "stock" music in series like *Gunsmoke*, etc.

The harp is set in the key signature of Db maj/Bb min (5 flats or Bb-Eb-Ab-Db-Gb) playing *p* descending glissando starting Line 3 Bb [written Line 2 Bb or actually B with the flat inferred but the *8va*------ ottava is above the note] down to (Bar 2) Contra octave Eb [written Great octave E but with the *8 L* under the note]. Here the harp starts to play the ascending glissando. Repeat these bars in Bars 3-4 and Bars 5-6.

The piano plays *p* on descending 8th note figures starting on Line 3 Bb [written Line 2 Bb but with the *8va*----- ottava above the first figure on the top staff]. So we find Bb-Gb-Eb-C (C half diminished 7th tonality or C/Eb/Gb/Bb) to next figure (bottom staff in the treble clef) starting Line 2 Bb-Gb-Eb-C (c'') to (Bar 2) return to the top staff playing the next figure starting Line 1 Bb-Gb-Eb-C (c' or middle C) down to (bottom staff, now bass clef) the next figure starting small octave Bb-Gb-Eb-C. In Bar 3, the piano now plays ascending 8th note figures starting Great octave Eb-Gb-Bb-C to next figure (still bottom staff) small octave Eb-Gb-Bb-C (c') to (Bar 4) the next two figures on the top staff starting on Line 1 Eb-Gb-Bb-C to Line 2 Eb-Gb-Bb-Line 3C (c'''). Bars 5-8 repeats Bars 1-4 for the harp.

In Bar 9, the harp is now in the key signature of G maj/E min (one # or F#). Here the harp top staff plays a descending gliss starting Line 3 [written Line 2 but with the *ottava*] down to (bottom staff in Bar 10) Contra octave D [written Great octave D with the *8 L*] playing the ascending gliss. Repeat Bars 9-10 in Bars 11-12, 13-14, and 15-16.

Also in Bar 9, the piano plays descending 8th note figures top staff starting Line 3 [written Line 2 with the *8va*---] A-F#-D-C (D Dom 7th tonality or D/F#/A/C) to (also top bar but no *ottava*) Line 2 A-F#-D-C to (Bar 10) top staff again starting Line 1 A-F#-D-C down to (bottom staff) small octave A-F#-D-C. In Bar 11, the piano plays ascending figures starting Great octave D-F#-A-C to small octave D-F#-A-C (c') to (Bar 12,

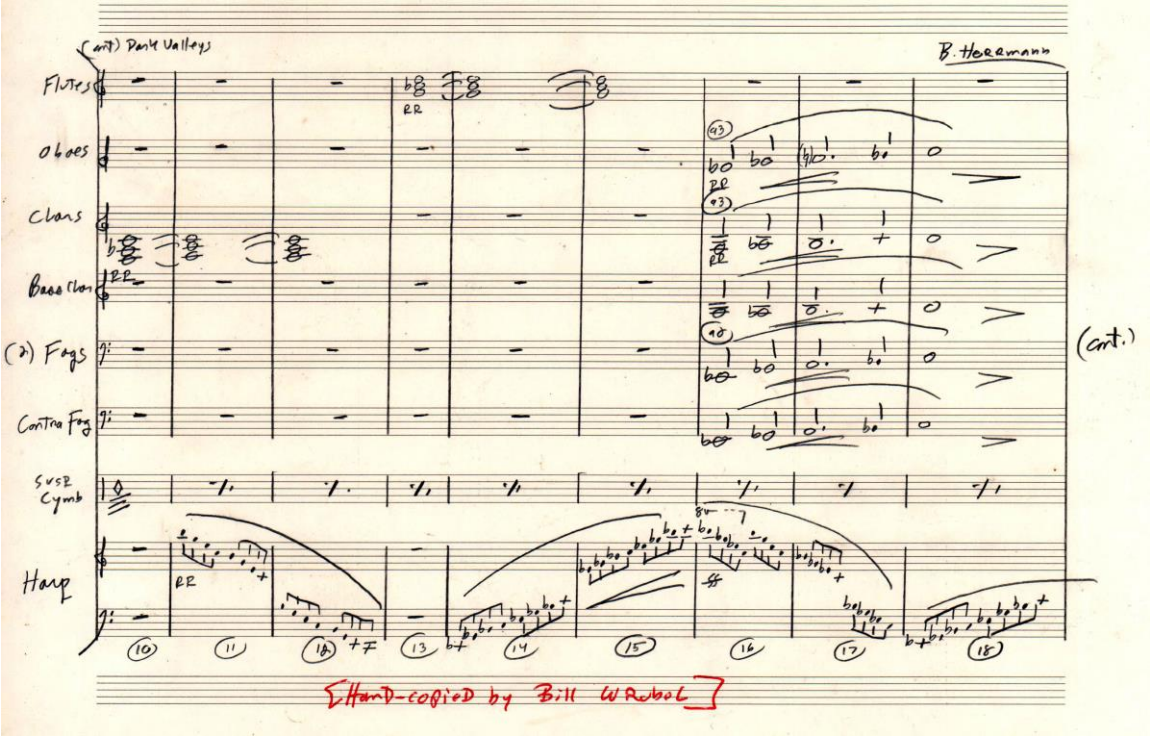
top staff) Line 1 D-F#-A-C to Line 2 D-F#-A-C (c’’’). Bars 13-16 repeats Bars 9-12.

Now: Returning back to Bar 1, we hear the H.O. starting to play the melody line. It plays the same notes but in three registers. So the H.O. plays *p* < on Great octave/small octave/Line 1 Eb half note up to Gb half note to (Bar 2 A dotted half note to Bb quarter note to (Bar 3) small octave/Lines 1 & 2 C whole note decrescendo. These notes indicated were played under the legato slur line. In Bar 4, the H.O. continues the melody line on Eb dotted half note(s) crescendo to Db quarter note down to (Bar 5) A whole note decrescendo. In Bar 6, it plays C dotted half note to Bb quarter note down to (Bar 7) Eb whole note decrescendo. In Bar 8, it plays F to Gb half notes crescendo down to (Bar 9) D whole note.

In Bar 10, the H.O. continues with the Eb down to Bb half notes to (Bar 11) C dotted half note down to A quarter note up to (Bar 12) D whole note decrescendo. In Bar 13, it plays Eb whole note to F dotted half note to Gb quarter note down to D whole note tied to whole note in Bar 16.

This 16-bar pattern is played three times.
End of cue.

The *Western Suite* version (“Dark Valleys” cue #457 aka “Travel II”) has the instrumentation of 3 flutes, 3 oboes, 3 clarinets, bass clarinet, 2 Fags, C. Fag, susp cymbal, and harp. Instead of the H.O. playing the initial Bb maj 2nd inversion (G/Bb/F) chord, we hear three flutes playing G/Bb/D (d’’) whole notes *pp* and tied to whole notes thru Bar 3. The susp cymbal plays *ppp* the whole note trem (diamond shaped note head) thru end of cue. In Bar 2, instead of the piano, the harp plays *pp* the descending 16th note figures (but starting Line 2 Bb instead of Line 3 Bb that the piano played). In Bar 4, three clarinets now play largely small octave Ab/Cb/Eb whole notes tied thru Bar 6. In Bar 7, the flutes return to play the A/C/E whole notes thru Bar 9. In Bar 10, the clarinets play small octave Eb/Gb/Bb whole notes thru Bar 12. In Bar 13, the flutes play G/Bb/D whole notes thru Bar 15.



In Bar 16 (comparable to Bar 1 of *Good Ship Jane*), the melody starts, played by the oboes/clarinets/bass clarinet/Fags/C.Fag. Oboes start on Line 1 Eb half note, clarinets/bass clarinet on small octave Eb, Fags and C. Fag on Great octave Eb.

Skipping to Section B in Bar 32, the oboes (instead of the flutes as in Bar 1) play G/Bb/D whole notes thru Bar 34. In Bar 33, the flutes begin to play the descending 16ths (instead of the harp as in Bar 2). They play descending Line 2 Bb-Gb-Eb-D to Line 1 Bb-Gb-Eb-D 16ths, that Line 1 D 16th tied to whole notes thru Bar 35. The clarinets take over the descent in Bar 34 on small octave Bb-Gb-Eb-D, that D 16th tied to half note. After a half rest in Bar 34, the bass clarinet takes over the descent with one figure starting small octave Bb tied to whole note next bar. Etc.



Cue III *Slowly* in C time, 6 bars. Scene: Andrew tried to steal the Captain's watch, and is punished. This cue was later self-borrowed in the *Western Suite* cue "Dramatic II" (aka "Gunfight" on the Cerberus LP), Bars 7-10 in the latter cue.

The H.O. is trem *pp (Flute stops)* between Lines 1 & 2 A whole notes and Bb (repeated thru end of cue). The pedal is on lowest F whole note in Bars 2 and 4, and then Ab in end Bar 6.After a half rest, the piano is *arpeggiando* (rolled chord) on half notes starting Contra octave Bb/Great octave F/small octave D/Ab/Line 1 D/F/Bb (Bb maj) tied to whole notes in Bar 2. Silent in Bar 3.

In Bar 2, the harp plays *ff L.V marcato* on descending quarter note. We find Lines 1, 2 and 3 Gb-Eb-C-D. After a half rest in Bar 3, the harp plays rolled chord half notes let vibrate (see the Bb maj piano notes in Bars 1-2). In bar 4, the piano now plays the same descending quarter notes instead of the harp (with *no pedal*). In Bar 5, the harp plays *ff (non arpeg)* whole

notes starting Great octave Eb/Bb/Eb/G/Bb/D (d'). In end Bar 6, the piano plays *sff* whole notes held fermata (see harp notes in Bar 5).

End of cue.

In the *Western Suite* version, we find in Bar 7 the English horns playing fortissimo on whole notes D/F/Bb (Bb maj) tied to dotted half notes next bar (followed by a quarter rest). The clarinets play lowest D/Ab/D notes, the bass clarinet on lowest G, Fags on F/D (d), and the C. Fag on Great octave Bb. The timp is trill rolled (*tr*^^^^^^) *mf* >*p* on Bb whole note tied to whole note next bar. After a half rest in Bar 7, the harp plays descending quarter notes rinforzando Lines Lines 2 & 3 Gb to Eb to (Bar 8) C to D rinforzando quarter notes (followed by a half rest). Etc.



Cue IV *Moderato* in C time, 7 bars. This cue was also later used in the "Dramatic II" cue from the *Western Suite*, Bars 13-18.

The H.O. top staff plays *ppp (mutation stops)* Line 3 Gb/Bb whole notes tied to whole notes thru Bar 5. In Bar 2, the bottom staff (treble clef) of the H.O. plays Line 2 Gb/BB whole notes, silent in Bar 3, and then Gb/Bb whole notes in Bar 4 tied to next bar.

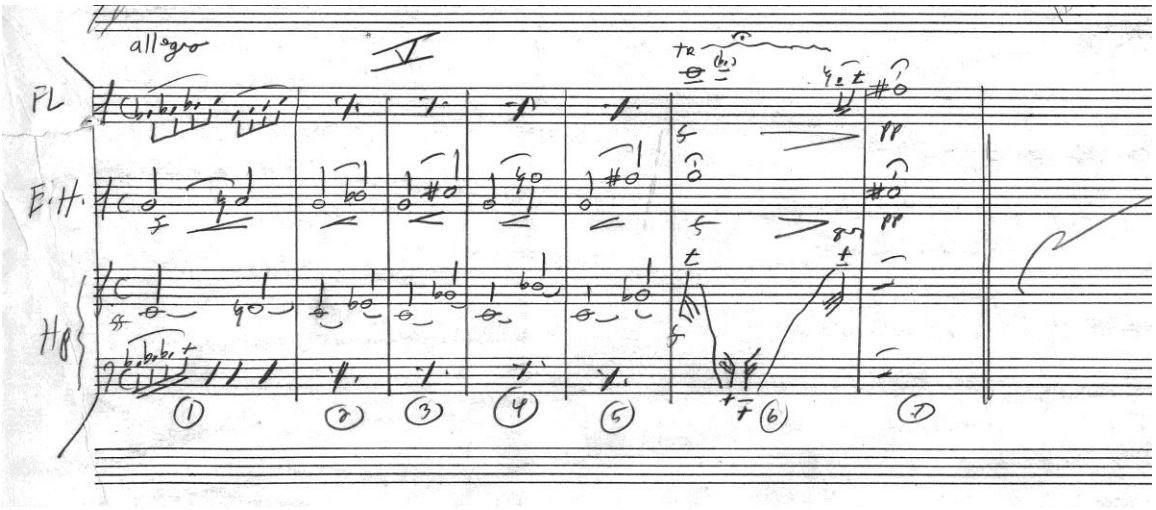
The piano top staff (bass clef) plays *ff marcato* 8th note dyad figures of four small octave Gb/Bb 8ths (crossbeam connected) to another such figure same bar. Repeat thru Bar 5.

The bottom staff of the piano plays the melody line of Contra octave and Great octave Bb dotted half note to C quarter notes down to (Bar 2) F# whole notes. In Bar 2, after a quarter rest, the harp gives a response *sff* with two quarter note rolled chords of Line 1 D/F/A and Line 2 D/F/A (D min), followed by a quarter rest.

In Bar 3, the bottom staff of the piano continues the phrase with the Bb dotted half notes to C quarter notes to (Bar 4) Great and small octave Db whole notes. After a quarter rest in Bar 4, the harp responds with two quarter note rolled chords of Line 1 C/E/G (C maj) and Line 2 C/E/G/C (c’’’), followed by a quarter rest.

In Bar 5, the piano bottom staff plays Great and small octave C dotted half notes to Db quarter notes down to (Bar 6) Contra octave Eb whole notes tied to whole notes next bar and held fermata. The top staff in Bar 6 plays *sff* on F#/A/C# (F# min) rinforzando whole notes tied to whole notes next bar and held fermata. After a quarter rest in Bar 6, the harp plays two quarter note rolled chords on D/F/A again (followed by a quarter rest). After a half & quarter rest in Bar 6, the H.O. plays Lines 1 & 2 F#/A/C# quarter note chords *ppp* and tied to half notes in end Bar 7.

End of cue.



Cue V *Slowly* in C time, 6 bars. Scene: Andrew shot his father's friend and also the Captain.

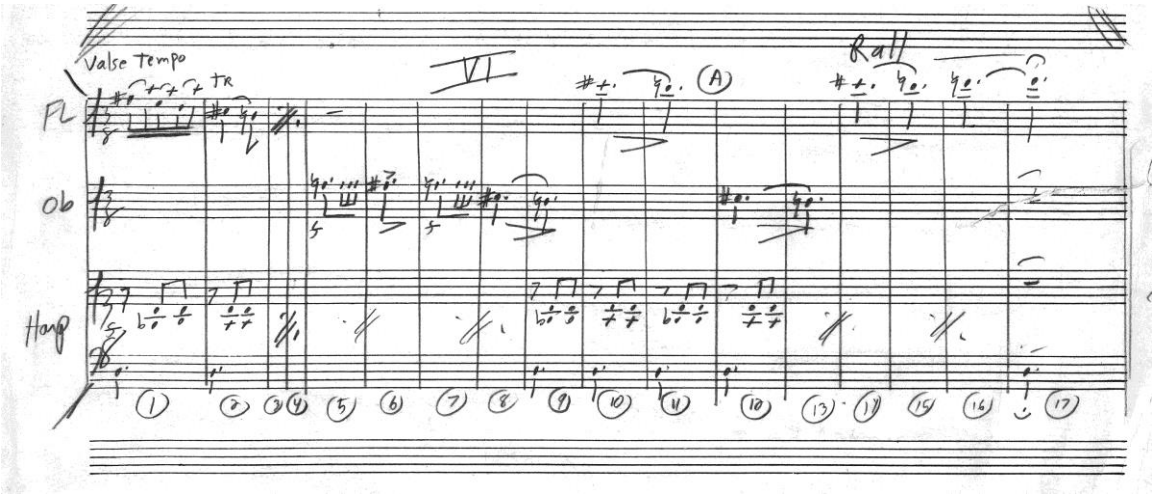
The H.O. plays *ff* on Great octave and small octave D whole notes tied to whole notes thru Bar 3 and to dotted half notes in Bar 4 (followed by a quarter rest) while the *pedal* bottom staff plays Great octave D.

After a half rest, the piano plays *ff (no pedal)* on a "7" septuplet 32nd note figure small octave D-Eb-D-Db-C-Db-Eb to stand alone rinforzando Db 16th (and Contra octave Db) followed by a 16th and 8th rest. Repeat thru Bar 4.

After a halg/quarter/8th rest in Bar 1, the harp responds *sff* with Lines 1 & 2 Eb/Gb/Bb (Eb min) rinforzando 8th notes triads tied to half notes next bar (L.V or Let Vibrate). After a quarter and 8th rest, the harp repeats the pattern thru Bar 4.

In Bar 5, the H.O. top staff plays *p (manual only)* Line 2 F/B/D whole notes tied to whole notes next bar held fermata. The bottom staff plays Line 1 Db/Ab/Db whole notes tied to next bar. After a quarter rest in Bar 6, the harp top staff plays forte Line 1 D quarter note let vibrate. After a half rest, the bottom staff plays small octave D quarter note let vibrate down to Great octave D quarter note let vibrate. After a quarter rest in Bar 6, the harp top staff plays *pp* Line 3 D-D-D quarter notes (the third held fermata).

End of cue.



Cue VI *Largo* in C time, 7 bars. The bodies are deposited in a deep area of the hold. This cue was also self-borrowed later for that "Gunfight" cue (Bars 19-22). So Herrmann took three separate cues from this *Crime Classics* episode and recombined them in sections of one cue in the *Western Suite*.

The piano plays *sff (pedal)* Contra octave Eb/Bb whole notes (bottom staff) and Great octave Eb/Gb/Bb (Eb min) whole notes (Top staff). Repeat in Bars 3 and 5. After a half rest in Bar 1, the H.O. plays *pp* Ab/middle C/Ab/C (c'') half notes legato to (Bar 2) Gb/Bb/Gb/Bb whole notes. Repeat next two bars. After a quarter rest in Bar 2, the harp plays *pp* on three Line 2 F/A quarter note dyads. In Bar 4, after a quarter rest, the harp plays three A/C# quarter note dyads.

After a half rest in Bar 5, the H.O. plays again Ab/C (c')/Ab/C (c'') half notes legato to (Bar 6) Gb/Bb half note dyads, and then a higher register of Ab/C (c'') and Ab/C (c''') half notes to (Bar 7) Gb/Bb whole note dyads held fermata.

End of cue. Let's now leave this episode for another.

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EP 26 "COYLE & RICHARDSON: WHY THEY HUNG IN A SPANKING BREEZE"

Box 4. Folder 5. Full score & parts. Broadcast December 30, 1953. Instrumentation: 3 *Pos* (trombones) and harp. Story setting: Havana 1736.

Probably it's no surprise now to readers, but cues from *this* episode were also self-borrowed for a 1957 television suite that was so-called *Western Saga*. Cue I was self-borrowed for a cue in the *Western Suite* as well!



Cue I *Slowly* in C time, 8 bars. Quarter note = 50. Scene: Almost immediately as the music speaks, Hyland speaks. He talks about a small ship cutting thru the Caribbean before dawn when it crashed on rocks and sank in six minutes. This cue was self-borrowed for CBS cue #460 in the *Western Suite* titled "The Waiting."

The trombones in cup mutes play *pp* < > largely small octave F#/A/C# (F# min) half notes legato to G/C/E (C maj) half notes to (Bar 2) Ab/Cb/Eb (Ab min) dotted half notes (followed by a quarter rest).

In Bar 2, the harp top staff plays *pp* Lines 2 & 3 Eb quarter notes (with the let vibrate extending short curve lines) to Cb quarter notes let vibrate to Ab and then F.

In Bar 3, the Pos play Eb/Gb/Bb (Eb min) half note triad legato to F#/A/C# half note triad to (Bar 4) D/F/A (D min) dotted half note triad (followed by a quarter rest).

In Bar 4, the harp plays descending Lines 1 & 2quarter notes A-F-D-B (small octave and Line 1 B).

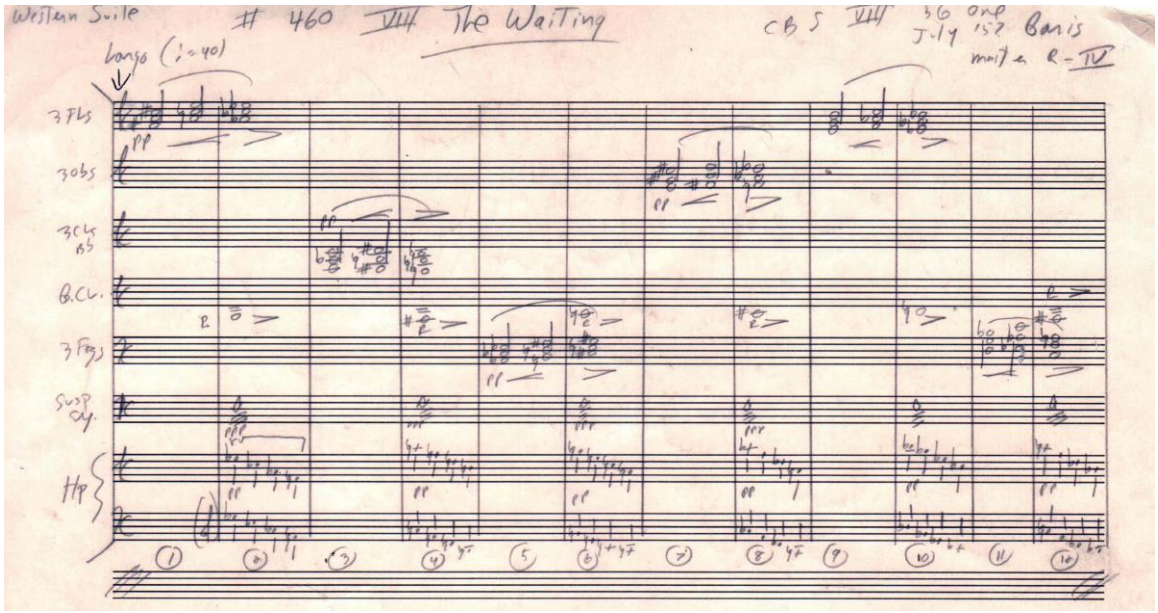
In Bar 5, the Pos play starting Great octave Ab/Cb/Eb half notes legato to A/D/F# (D maj 2nd inversion) half notes [or they may be B/D/F# notes so B min—not sure with the unclear note—probably B min!] to (Bar 6) small octave register C#/E/G# (C# min) whole note chord (followed by a quarter rest).

In Bar 6, the harp plays descending quarter notes Lines 1 & 2 G-E-C-A (small octave & Line 1 A).

In Bar 7, the Pos play E/G#/C# half notes to F#/A/D (d') half notes to (Bar 8) F/Ab/Db (Db maj 1st inv) whole notes played *pp* and held fermata.

In Bar 8, the harp plays quarter notes Ab down to Db up to Ab, followed by a quarter rest held fermata.

End of cue.



In "The Waiting" cue version of the *Western Suite*, the music is even slower in *Largo* with the quarter note = 40. In Bar 1, instead of three trombones (as in cue I of "Coyle & Richardson"), we find 3 flutes playing largely Line 1 F#/A/C# half notes to A/C/E half notes to (Bar 2) Ab/Cb/Eb whole notes (instead of dotted half notes of the Pos). In Bar 2, the bass

clarinet plays *p* > small octave F whole note. When you add the F tone with the Ab/Cb/Eb of the flutes, you hear the F half diminished 7th tonality (the half-dim 7th being Herrmann's favorite 7th chord!). Also in Bar 2, the susp cymbal sounds *ppp* a whole note trem (diamond shaped note head). Also the harp plays descending quarter notes as given earlier.

In Bar 3, the clarinets play small octave (*chalumeau* rich register) Eb/Gb/Bb half notes to F#/A/C# half notes to (Bar 4) D/F/A whole notes. In Bar 4, the bass clarinet plays the E whole note. So if add the E to the clarinets notes, you have the F# min 7th (F#/A/C#/E). The susp cymbal sounds another full note, and the harps sound as given.

In Bar 5, the *Fags* (bassoons) play Ab/Cb/Eb half notes to B/D/F# half notes to (Bar 6) C#/E/G# whole notes. In Bar 7, the oboes now play the three-note phrase on E/G#/C# half notes to F#/B/D half notes to (Bar 8) F/A/Db whole notes.

Etc.



Cue II *Allegretto* in 6/8 time, 17 bars. Scene: The music plays in the clear thru half of Bar 12, and then Hyland starts to speak about the making of Rum in Havana, and so forth. This cue was later self-borrowed for the *Western Saga* cue titled "Street Music."

The Pos in hard mutes play *ff* on two 8th note triads starting small octave A/D/F# (D maj 2nd inv) to G/C/E (C maj 2nd inv) 8th note triad [all three 8th chords are crossbeam connected] to A/D/F# rinforzando quarter note legato up to Line 1 D/F#/A (D maj root position) 8th note triad.

In Bar 2, the harp responds in the same pattern with two Lines 1 & 2 E/G/B (E min) 8th note triads to D/F#/A 8th note triad to E/G/B quarter note triad up to G/B/D (G maj) 8th note triads.

Bars 3-4 = Bars 1-2.

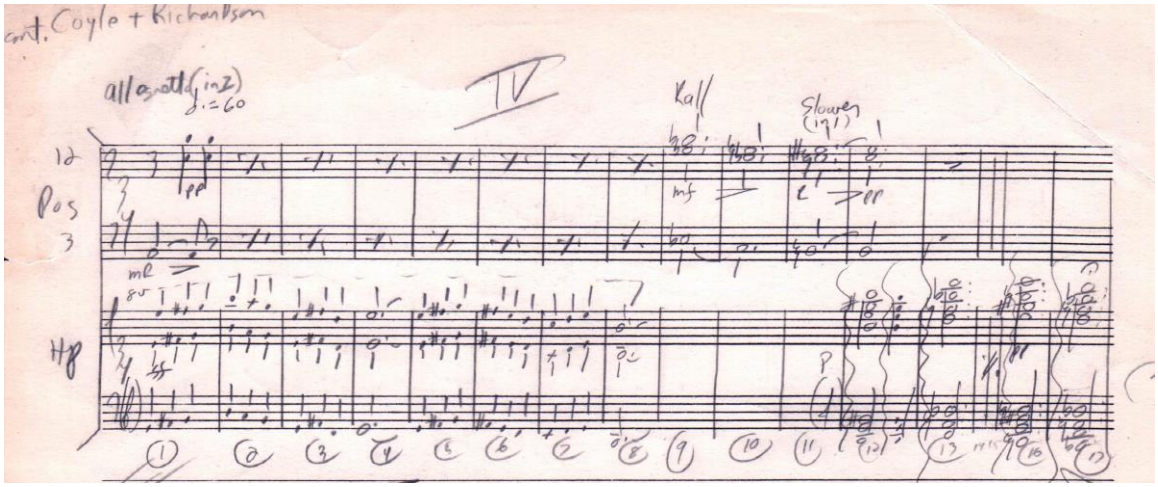
In Bar 5, the Pos play G/C/E 8ths legato to C/E/G 8ths back to G/C/E (all 8th triads are crossbeam connected) up to B/D/F# rinforzando quarter note triad legato to F#/B/D 8ths. In Bar 6, the harp plays G/C/E 8ths played twice to E/G/C 8ths to F#/A/C quarter notes to D/F#/B 8ths.

Bars 7-8 = Bars 6-7.

In Bar 9, the Pos play descending 8th notes G/C/E –F#/B/D-E/A/C to next crossbeam connected figure of D/G/B-C/F#/A-B/E/G to (Bar 10) small octave C/Eb/Ab (Ab maj) dotted quarter notes *sfp* < to B/D/G rinforzando 8ths *sff* (followed by a quarter rest). Repeat in Bar 11.

In Bar 12 (*Slower*), the Pos play Bb/D/F# whole notes. After a half rest, the harp plays *mf* Line 2 F# legato down to Line 1 Bb up to D legato down to F# 8th notes. Repeat this figure twice in Bar 13 and in the next three bars. After a half rest in Bar 13 (*Lento*), the Pos play *pp* on G/C/E half notes legato to (Bar 14) F#/Bb/D (Bb aug) whole. Bar 15 = Bar 13. In Bar 16, we hear the legato to Eb/Ab/C (Ab maj) whole notes. Bars 13 thru 16 are repeated. In end Bar 17, the harp plays that 8th note figure one more time to rolled chord half notes starting small octave F#/Bb/D/F/Bb/D/F# held fermata.

End of cue.



Cue IV *Allegretto (in 1)* in ¾ time, 17 bars. Dotted half note = 60. Scene: By Bar 12, Hyland returns to speak about a marriage. Interestingly delicate little waltz piece despite the trombones!

Pos III plays *mp* > Great octave register A half note tied to 8th note (followed by an 8th rest). Repeat thru Bar 8. After a quarter rest in Bar 1, Pos II & I play *pp* on small octave E/B quarter notes played twice (so E-E of Pos II and B-B quarter notes of Pos I). Repeat thru Bar 8.

The harp plays the melody line, a variation of the upcoming cue VIII. It plays fortissimo Lines 1, 2 & 3 quarter notes E-F#-G up to (Bar 2) descending quarter notes B-A-G down to (Bar 3) E-F#-D to (Bar 4) E dotted half note let vibrate. In Bar 5, the phrase returns as rising quarter notes E-F#-G down to (Bar 6) F#-E-D to (Bar 7) C-D-E down to (Bar 8) B dotted half note let vibrate.

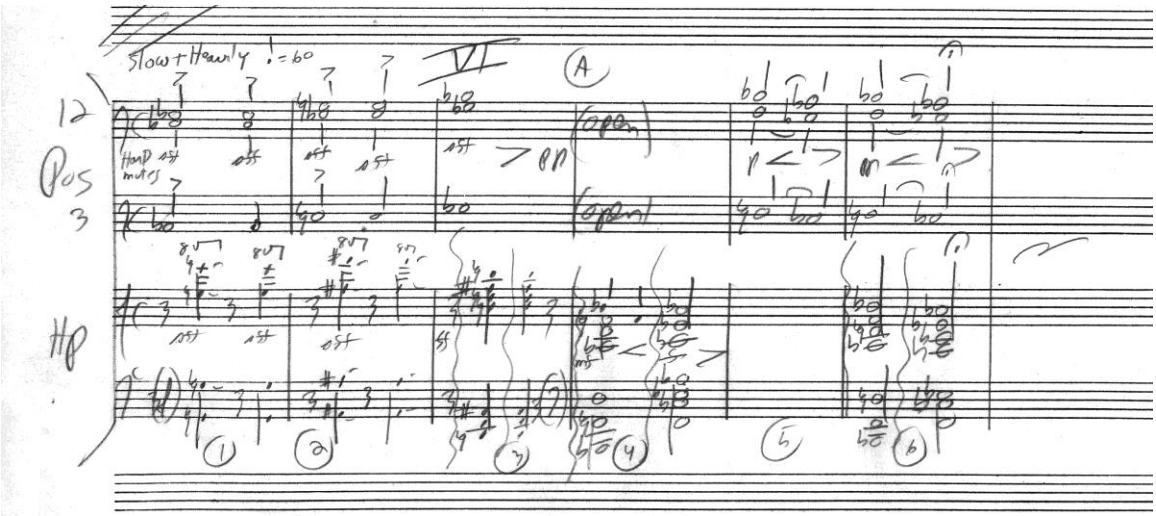
In Bar 9 (*Rall*), the Pos are soli playing *mf* > small octave Eb/Gb/Bb (Eb min) dotted half notes to (Bar 10) C/Eb/G (C min) dotted half notes. In Bar 11 (*Slower)*, the Pos play *p* > *pp* B/E/G# (E maj 2nd inv) dotted half notes tied to dotted half notes in Bar 12.

In Bar 12, the harp plays several soothing *arpeggiando* chords. They play *p* on half notes starting small octave B/E/G# (E maj) in the bottom staff and B/E/G#/B (b'') in the top staff. Then they play the same tones as quarter notes up to (Bar 13) D/F/Bb (Bb maj) dotted half notes (bottom staff) and D/F/Bb/D (d''') in the top staff.

Bars 14-15 = Bars 12-13 (for the harps only).

In Bar 16, the harp plays *pp* B/E/G#/B (b') dotted half note rolled chord in the bottom staff, and Line 2 E/G#/B/E (e''') in the top staff. In end Bar 17, the harp plays BB/D/F/Bb (bottom staff) and Line 2 D/F/Bb/D (d''') in the top staff (Bb maj), held fermata.

End of cue.



Cue VI *Slow & Heavy* in C time, 6 bars. Quarter note = 60. Scene: Hyland talks about a ship destined for Italy but Richardson three nights later got the first mate so drunk that he just pushed him into the drink! That's how *he* became the new First Mate!

The Pos in hard mutes play *sff* and rinforzando-marked half notes starting Great octave Ab/Cb/Eb (Ab min). After a quarter rest, the harp responds *sff* with Lines 1,2, 3, and 4 E quarter notes let vibrate (followed by a quarter rest). The Pos play another Ab/Cb/Eb half note chord followed by the harp playing another set of E quarter note registers. In Bar 2, the Pos play two C/Eb/G (C min) half note chords *sff*. After a quarter rest in Bar 2, the harp plays F# quarter notes (followed by a quarter rest) to another set of F# quarter note registers (let vibrate).

In Bar 3, the Pos play *sff* > *pp* small octave Eb/Gb/Bb (Eb min) whole note triad. After a quarter rest, the harp plays two *arpeggiando* quarter note chords of B/D/F# (bottom staff) and B/D/F#/B (b'') in the top staff, followed by a quarter rest.

In Bar 4, the Pos are silent temporarily, but Herrmann writes in the direct "(open)" for the following two bars. The harp however plays starting Contra octave BB/F/D (d) half note rolled chord in the bottom staff, and small octave Ab/Line 1 D/F half notes (top staff) crescendo. In the top staff are also quarter notes Line 1 Bb down to F. Then the harp plays rolled chord half notes *f* > starting Great octave F/Cb/Eb/Ab Cb/Eb/Ab (in effect the F half dim 7th tonality).

In Bar 5, the open trombones are soli playing *p* < > small octave D/F/Bb (Bb maj 1st inv) half notes legato to Cb/Eb/Ab (Ab min 1st inv) half note triad.

In end Bar 6, the Pos play *pp* < > a repeat of the previous bar, but the Cb/Eb/Ab half note chord is held fermata. The harp plays rolled chord half notes as given in Bar 4 but with the added Line 1 Bb half note in the first chord. The second chord is held fermata.

End of cue.



Cue VIII *Allegretto(in 1)* in 3/8 time, 24 bars. Dotted quarter note = 100. These 24 bars are played 2X. Moreover, this cue was later self-borrowed in the "Street Music" cue (Bars 19-30) in the *Western Saga*.

The Pos play *p* on small octave F/A/Line 1C (c') dotted quarter notes (F maj) tied to dotted quarter notes next bar. In Bar 3, they play F/Bb/D (Bb maj) legato to (Bar 4) F/A/D (D min) dotted quarter notes. Bars 5-7 = Bars 1-3. Then the Pos play F/A/C dotted quarter notes in Bar 8.

Back in Bar 1, the harp plays the melody line (shades of cue IV). We find it playing *ff* on Lines 1 & 2 rising 8th notes C-D-E to (Bar 2) F-G-F to (Bar 3) E-D-E to (Bar 4) D 8th to C quarter note. Bars 5-7 repeats Bars 1-3. Then the harp continues on G 8th to F quarter note.

In Bar 9, the Pos play A/C/E (A min) dotted quarter notes legato to (Bar 10) Bb/D/G (G min) dotted quarter notes. In Bar 11, they play C/F/A legato to (Bar 12) Bb/E/G. The harp in Bar 9 plays descending Lines 1 & 2 8th notes A-G-F to (Bar 10) G-F-E to (Bar 11) G-F-D to (Bar 12) D 8th to C quarter note.

In Bar 13, the Pos play G/C/E dotted quarter notes tied to next bar (repeat in Bars 15-16). The harp plays Bb-C-D 8ths to (Bar 14) C quarter notes to A 8ths to (Bar 15) Bb-C-D 8ths to (Bar 16) C quarter notes up to F 8ths.

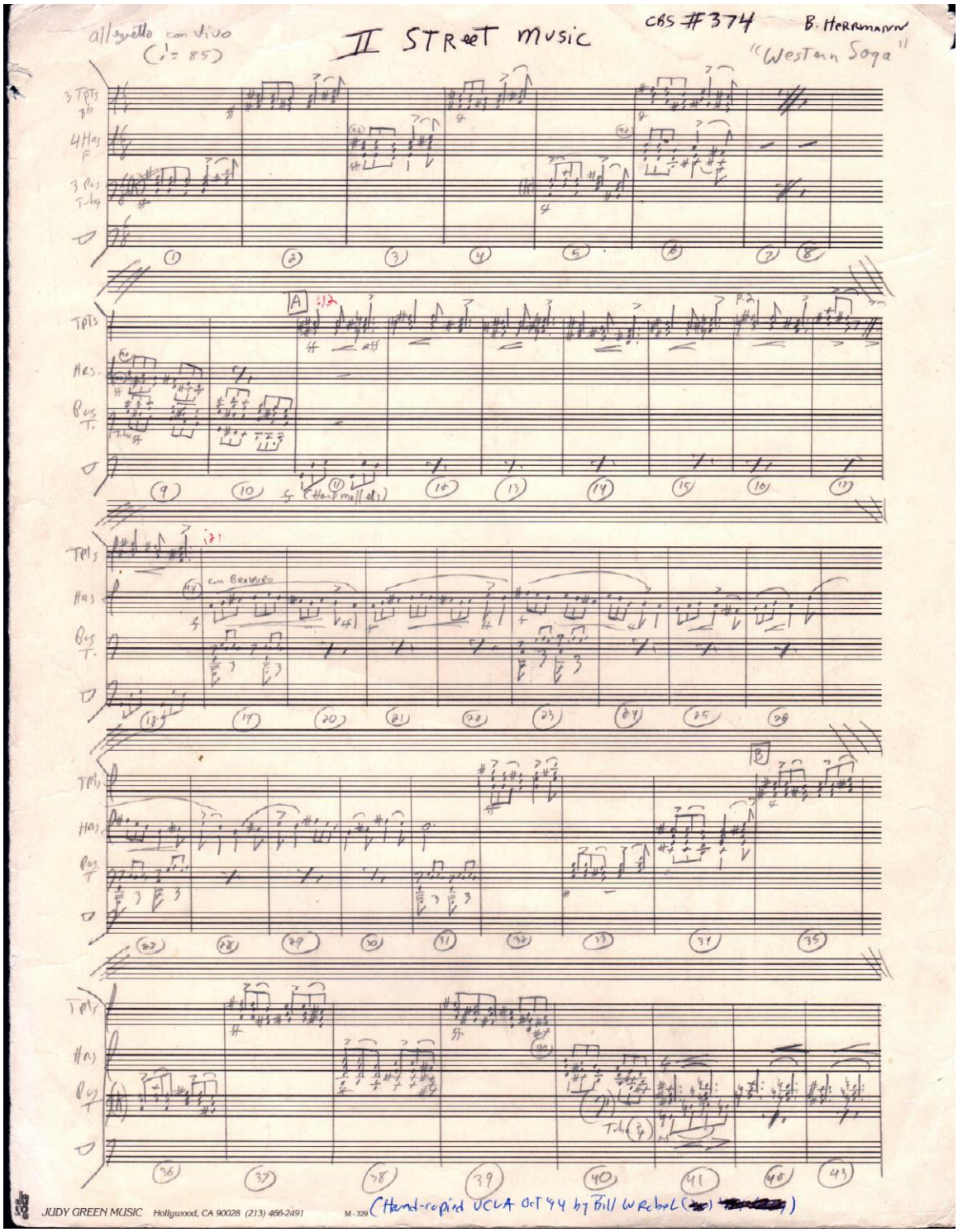
Etc.

In the "Street Music" version, we find in Bar 19 the horns playing the melody line (instead of the harp). The four horns play *f con bravura* Line 1 D-E-F# 8ths to G-A-G 8ths. The tuba and Pos III play Contra octave (tuba) and Great octave (Pos III) G 8ths (followed by a quarter rest) to G 8ths again (followed by a quarter rest). Repeat thru Bar 22. After an 8th rest, Pos I & II play two D/E 8ths (followed by an 8th rest). Repeat pattern same bar and repeat thru Bar 22. Etc.

Cue X *Fast* in C time, 19 bars. Scene: On the Honduras run, the Captain is threatened by Coyle & Richardson.

The open Pos play *ff* on an ostinato figure played 4X in Bar 1. We find Eb/Gb/Bb (Eb min) 8ths to two Eb/Gb/Bb 16ths. This three-note figure is played four times furiously to (Bar 2) F#/A/C# (F# min) dotted 8th notes rinforzando to F#/A/C# 16ths to F#/A/C# rinforzando half notes tied to 8ths (followed by an 8th rest). In Bar 2, after a quarter rest, the harp in the key signature of E maj/C# min (4 sharps) plays an ascending fast gliss starting Contra octave F# up to Line 3 C# down to F# again.

In Bar 3, the Pos repeat the ostinato pattern but on A/C/E (e') notes to (Bar 4) Line 1 Db/Fb/Ab rinforzando dotted 8ths to 16ths to half notes tied to 8ths. After a quarter rest in Bar 4, the harp (now cancelled key signature),



plays descending gliss starting Line 4 E down to Great octave E up to Line 4 E.

In Bar 5, the Pos (soli for rest of the cue) play *sff* > on A/C/E (e') whole notes legato to (Bar 6, *Slow*) F/Ab/C (F min) half note *pp*. Then they play G/Bb/D (G min) half notes crescendo to (Bar 7) E/G/B (E min) whole notes decrescendo. In Bar 8, they play Cb/Eb/Ab (Ab min 1st inv) half notes legato to Bb/D/G half notes to (Bar 9) B/D/F# (B min) dotted half notes decrescendo. Then they play G/C/E (e) quarter notes crescendo to (end Bar 10) Bb/D/F# whole notes (Bb aug) decrescendo and held fermata.

End of cue.

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Completed Monday, September 9, 2002 11 PM PDT
[Revised (images added) Tuesday, July 2, 2018]
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